DOCUMENT RESUME

ED 134 986 CS 203 184

AUTHOR Ortego, Philip D., Ed.
TITLE Focus: Chicano Literature.
INSTITUTION Texas Joint Council of Teachers of English, Houston.
PUB DATE 76
NOTE 24p.; Texas Joint Council of Teachers of English is an affiliate of the National Council of Teachers of English
JOURNAL CIT English in Texas; v7 n4 Entire Issue Sum 1976

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage.
DESCRIPTORS Annotated Bibliographies; Bibliographies; Drama; Fiction; *Literature Appreciation; *Mexican American History; *Mexican Americans; Nonfiction; Poetry; Secondary Education; *Spanish American Literature; Twentieth Century Literature

ABSTRACT

The introduction to this issue of "English in Texas," by Philip D. Ortego, discusses briefly the need of young Chicanos for a literary identity. In the first article of the issue, Ortego expands the discussion, focusing especially on the background of Mexican-American literature, the history of Mexican Americans in the southwest, and a definition of Mexican-American literature. The second article contains both a bibliography (Chicano short stories, drama, poetry, nonfiction, and novels) and a discussion of the bibliographic items. A section of book reviews and a select, annotated bibliography of Mexican-American poetry for the secondary school literature program--by Albert D. Trevino--conclude the issue. (JM)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

ED134986

Editor
Zenobia Verner, University of Houston, C & I Department, Houston, Texas 77004

Associate Editors
Laveria Hutchison, University of Houston C & I Department, Houston, Texas, 77004
Ron Lindsey, Pasadena Independent School District, 3010 Bayshore Drive, Pasadena, Texas 77502
Mary Beth Bauer, Aldine ISD.

TJCTE EXECUTIVE BOARD

Executive Committee
President: Goldie West, 3210 W. Lancaster, Fort Worth, 76107
President-Elect: James Culp, 3315 20th Street, Lubbock, 79410
Vice-President, District Workshops: Beth Robinson, Box 175, Quitman, 75783
Vice-President, Membership: Lois Haney, Southwest Texas University, San Marcos, 78666
Vice-President, Programs: Neil Duncan, 1748 Westridge Drive, Hurst, 76053
Corresponding Secretary: Ann Jensen, 720 Stadium, Garland, 75040
Recording Secretary: Joanna Martin, 2729 South Broadway, Apt. 286, Tyler, 75701
Treasurer: Tommy Boley, Department of English, University of Texas at El Paso, El Paso, 79968

Affiliate Representatives
Greater Dallas Council: Thelma Gillum, 7106 Indian Ridge Trail, Dallas, 75232
Fort Worth Council: Mary Jo Clegg, 4424 Inwood Road, Fort Worth, 76109
Houston Area Council: Vincent D'Amico, 6207 Reed Rd., Houston, 77017
Northeast Texas Area Council: Joanne Cockelreas, Dept. of English, ETSU, Commerce, 75428
San Antonio Area Council: Florence Lieb, San Antonio College, 1300 San Pedro, San Antonio, 78284
Southeast Texas Council: Kaaren Kline, P.O. Box 987, Bridge City, 77611
South Plains Area Council: W. B. Dickey, 4013 48th St., Lubbock, 79413
Spring Branch Council: Pat Farley, Spring Branch ISD, 955 Campbell Rd., Houston, 77024
Tyler-Longview Area Council: Billie Lofton, Pine Tree High School, Box 5878, Longview, 75601

Membership Committee Representatives
Four-Year College: Arney Strickland, Dept. of English, Lamar State University, Box 10023, Beaumont, 77710
(term expiring 3-30-78)
Two-Year College: Joe Melanie Calverley, Professor of English, Midland College, 3600 N. Garfield, Midland, 79701
(term expiring 3-30-77)
Supervisors: W. B. Dickey, 4013 48th St., Lubbock, 79413
(term expiring 3-30-77)
Elementary: Vera Hutchison, University of Houston, Houston, 77004
(term expiring 3-30-79)
Secondary: Doris Sprayberry, Rt. 1, Box 199, Anson, 79501
(term expiring 3-30-77)

Regional Representatives
Central: Martha Thomas, Division of Teacher Ed., TEA, Austin, 78701
(term expiring 3-30-79)
East: Joan Schlotter, 317 Turner, Huntsville, 77340
(term expiring 3-30-78)
North: Evelyn McMillen, 6010 Royal Crest Dr., Dallas, 75230
(term expiring, 3-30-78)
South: Mavis Brown, Drawer 110, Corpus Christi, 78403
(term expiring 3-30-79)
West: Edith Smith, Amarillo ISD, 910 West 8th Ave., Amarillo, 79101
(term expiring 3-30-77)

Ex-Officio
Past President: Ozella Dew, P.O. Box 641, Tyler, 75701
NCTE Liaison: Alberta Maddox, Box 1593, Kingsville, 78363
(term expiring 3-30-77)
Editor, *English in Texas*: Zenobia Verner, University of Houston, C & I Department, Houston, 77004
(term expiring 5-30-78)
Executive Secretary: Fred Tarpley, East Texas State University, Commerce, 75428
(term expiring 3-30-79)

CS 823 184

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
Texas Joint Council of Teachers of English
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

English in Texas

Volume 7 Number 4 **Summer 1976**

Focus: Chicano Literature.

Table of Contents

Introducing Guest Editor
Philip D. Ortego 3

Chicanos and the Pursuit of a Literary Identity 3
Philip D. Ortego

Prolegomenon to the Study of Mexican American Literature 5
Philip D. Ortego

Chicano Literature: A Bibliographical Essay 15
Donald F. Castro

Texans Write 20
F. Allen Briggs
Norma Cantu

Mexican American Poetry for the Secondary School Literature Program 22
Albert D. Trevino

Member NCTE Information Exchange Agreement

ENGLISH IN TEXAS is the official journal of the Texas Joint Council of Teachers of English, affiliate of NCTE. The views expressed are the contributor's own and are not necessarily those of the publishers or the editors. All manuscripts and correspondence about the publication should be addressed to Zenobia Verner, C & I, University of Houston, Houston, Texas 77004.

ENGLISH IN TEXAS is published quarterly by the Texas Joint Council of Teachers of English and the University of Houston. Payment of membership fee of $5.00 entitles members to all regular Council publications. Libraries may subscribe at the rate of $5.00 per year. Students studying to become teachers of English are offered a reduced rate of $2.50 per year if the application is accompanied by an instructor's signature. Single copies are available for $1.00 each while supply lasts. Send membership applications and fees to TCTE Executive Secretary.

Copyright 1976
Texas Joint Council of Teachers of English

Introducing Guest Editor . . .

Philip D. Ortego

As a Chicano educator, writer, critic, poet and playwright, Philip D. Ortego is one of the leading interpreters of Chicano affairs, articulating the diverse range of the Chicano experience. He is not only a prolific writer on Chicano matters but has authored scholarly works on such major British and American writers as Chaucer, Shakespeare, Milton, Wordsworth, Johnson, Browning, Melville, and Steinbeck.

Among his works are *We are Chicanos: An Anthology of Mexican American Literature* (Washington Square Press), *The Linguistic Imperative in Teaching English to Speakers of other Languages* (Center for Applied Linguistics), *Issues in Language and Reading Instruction of Spanish Speaking Children* (International Reading Association). *A Medio Grito: Chicanos and American Education* (McGraw Hill), and *Chicano Content and Social Work Education* (Council on Social Work Education).

In addition to work appearing in literary magazines, his poetry and fiction are included in various readers and anthologies. His prose pieces appear in such books as *The Chicano: From Caricature to Self Portrait* (New American Library), *Ghosts in the Barrio* (Leswing Press), *Goal Making for English Teaching* (National Council of Teachers of English), *Current Perspectives on Social Problems* (Wadsworth), *Introduction to Chicano Studies* (MacMillan), *La Causa Chicana* (Family Services Association), *Foundations of American Education* (Allyn and Bacon), *Essays Today 7* (Harcourt Brace Jovanovich), *Searching for America* (National Council of Teachers of English), *Improving College English Skills* (Scott Foresman), *The Chicanos: Mexican American Voices* (Penguin Books), *Voices: Selected Readings from El Grito, First Edition* (Quinto Sol), *Encyclopedia Americana* (1971 annual), *Shakespeare in the Southwest: Some New Directions* (Texas Western Press).

Dr. Ortego is a Director of the National Council of Teachers of English, a member of the National Council of Teachers of English Task Force on Racism and Bias in the teaching of English, a member of the Literature Objectives Committee of the National Assessment of Educational Progress, and past Chairman of the Committee on Minority Affairs of the National Council of Teachers of English.

Dr. Ortego y is presently Vice Chancellor of the Hispanic University of the Americas but is on leave as Visiting Associate Professor of English at the University of Houston. He joins the faculty of Angelo State University in September, 1976. He is also associate publisher and executive editor of La Luz Publications, publishers of *La Luz* magazine, a Denver based general interest, pictorial magazine serving 20 million Hispanos.

Chicanos and the Pursuit of a Literary Identity:

An Introduction of Sorts . . .
Philip D. Ortego y Gasca

One day recently a teacher-friend of mine dropped me a line asking me for some assistance apropos Chicano literature. The more I thought about her query the more I realized the kind of problem Anglo teachers are facing today in trying to satisfy the urgent literary needs of young Chicanos everywhere. There is no doubt that a literary identity is becoming as important to Chicanos as has been their pursuit of a historical identity (as well as an ethnic identity). And in her plea to me my teacher-friend was responding to her realization about the Chicanos' need for this literary identity. Her letter follows.

If it isn't too much trouble, could you give me a list of Chicano authors in English translation, both past and present, who are good writers and who don't *necessarily* deal with revolutionary matters? I need this help for my Chicano students. Some shorter works than those you gave me for my own use would be helpful as would things available in the library if at all possible.

My Chicano students are well up on revolution but not *literature* (naturally there is no absolute distinction) and of course they prefer to read their own, they tell me, even if it isn't as good (I quote). *Symposium* doesn't mean much to them, but I told them I'd read whatever *they* wanted me to read when they write on it if they'd go ahead and read "my" awful English-Greek-French-Russian-Japanese-Hebrew text. As they tell me, the trouble is they themselves don't know the good from the bad in Mexican lit. (They've never been taught this), and Lord knows I don't. They know something of Cervantes, however, for one young man told me that Cervantes was to *them* as Shakespeare was to *me,* but I was quick to claim Cervantes as *mine* too (not to mention St. John of the Cross, St. Teresa of Avila, Goya, Hector Villalobos, Father Serra, *et al*). I can give them some direction in this way—not being totally ignorant—but what, for example, are the Mexican classics? And what are the best things by Mexican Americans?

Living must be difficult sometimes for these young people who have such an intense sense of who they are and such pride in it, even though they don't have any of the material goods of the world. They crave respect and recognition, and one can observe a kind of fiery dignity in their eyes and bearing—a whole troop of young Zapatas. As "Shanty Irish" and "poor white" myself, as people of the earth, people who have worked with their hands and had to struggle for what they achieved, I understand them better than the grandee or hidalgo would, despite "race." There-

fore, I hope they don't see me in the role of the oppressive Anglo, but that is probably inevitable: it distresses me that they should.

After pondering my teacher-friend's query, I sent the following reply.

Thank you for asking me about Chicano writers. Though it's important at the outset to differentiate between Chicano writers and Mexican writers. They aren't the same. Chicano writers are exclusively Mexican Americans, that is, Americans in the United States of Mexican descent, usually from first generation on. Of these, few have been writers, that is, in the mainstream of any kind of American literary activity or movement, until recently. But this is not to say that Mexican Americans have not been writers, for the history of our people is replete with writers and literary activity. However, as I said, Mexican American writers have not been part of the American literary mainstream. And you can well understand why, I'm sure.

First of all, the mass of Mexicans who have come to the United States since 1910 have been the most poor of Mexico, unlike those refugees from Cuba since 1961. Consequently, it has taken the Mexican Americans two generations to produce literary minded individuals (or at least make a percipient thrust). Chief of these is the Quinto Sol group of our Berkeley (though many of them hail from various parts of the country, like New York and Chicago, for instance). The work of this group is represented in the literary quarterly, *El Grito: A Journal of Contemporary Mexican American Thought,* by and for Chicanos to express alternatives for their own problems. Two volumes (12 issues) have thus far been produced, and number 1 of volume four has just come out. A selection of pieces which have appeared in *El Grito* appears in *The Forgotten Pages of American Literature,* an anthology by Houghton-Mifflin. But Quinto Sol has recently published an anthology of Mexican American literature entitled *El Espejo—The Mirror.* There are of course other literary materials like George Sanchez' *Forgotten People,* which is a classic among Mexican American literary endeavors though it is primarily a sociocultural work. In fiction, however, there are the works by Jose Antonio Villareal: *Pocho;* John Rechy: *City of Night;* Floyd Salas: *Tatoo the Wicked Cross;* Richard Vasquez: *Chicano;* and Raymond Barrio: *The Plum Pickers.* There are also such works as Americo Paredes' *With His Pistol in His Hand: A Border Ballad and its Hero;* Fabiola Baca's *We Fed Them Cactus;* Arthus L. Campa's *Treasure of the Sangre de Cristos: Tales and Tradition of the Spanish Southwest; et al.*

Whatever choices one makes, though, the queer, the curious, and the quaint (anthropological pursuits) must be avoided, for nothing will turn off a Chicano more quickly than to be subjected to an examination of the spurious (and questionable) traditional culture he's supposed to have. For this reason Oscar Lewis is anathema to us, as are all the other social scientists who pretend to expertise about us by parading our quaint customs, queer manners, and curious behavior to the world in the guise of scholarly investigations. Instead the Chicano is turning toward understanding himself in terms of his historical-intellectual-literary presence. For this reason, the Spanish and Mexican periods of the American southwest become important to him. Mexico is consequently important to the Chicano as one of the taproots of the past, but he will be the first to point out that he's first of all an American of Mexican descent (Mexican American) and not a Mexican (nor a misplaced Puerto Rican or Cuban as Oscar Lewis would have us believe).

The Mexican taproot strikes two veins: the hispanic and the native. That's why Cervantes becomes so important to them. But more important, still, are the works produced by the pre-Columbian peoples of Mexico. Leon Portilla (University of Oklahoma) has done several volumes on this. Then there are the writings of the Spaniards and Mexicans in the Southwestern United States. The most representative pieces of these are found in Hodge and Lewis' *Spanish Explorers in the Southern United States* and in Bolton's *Spanish Exploration in the Southwest. The Chronicles of the Southwest (*all originally in Spanish, though a mass of them have now been translated) represent then the Spanish colonial period of American literature, the neglected aspect of American literature, as I call it. The literature of the U.S. (American—though the term applies to the entire hemisphere) begins in 1776. Anything prior to that on the Atlantic frontier is the British period of American literature, for the British consider all activities up to that point as part of *their* history too. So, too, anything prior to 1776 in the South and Southwest of the United States is the Spanish period of American literature, though it was written in Spanish. And it is for this reason that we've failed to properly acknowledge this lacuna in American literature. After all, anything not in English can't be American. Wow!

The most significant Mexican writing doesn't begin until this century with perhaps *The Underdogs* by Mariano Azuela, followed by Guzman's *The Eagle and the Serpent,* and then the writings of Vasconcelos, particularly his essays on La Raza (an important concept for the Chicano). There are also the works by Juan Rolfo, Carlos Fuentes, and Octavio Paz (see the *Labyrinth of Solitude* especially).

Well, amiga, this is but a sketch of things from which you may be able to draw on for your fiery and revolutionary Chicanos. In the role of Chicano literary historian I've come to a great and significant (I hope) conclusion about the evolution of identity. Unfortunately, in the process I've also come to see the thoroughly racist character of the United States, and that saddens me indeed. At any rate I hope that my poor and feeble attempts to graft back onto the American literary body the hispanic limbs of American literature may in some way help to lessen that racism. I'm somehow convinced that it will, just as black literature is helping the black to help the white overcome his fears and prejudices.

I doubt that your Chicano students regard you as the oppressive Anglo, as you put it, for you've got *corazon* (the equivalent of soul), and that makes communication (and even progress, surprisingly) possible. There is one final comment I feel com-

Prolegomenon to the Study of Mexican American Literature*

Philip D. Ortego y Gasca

The decade of the 60s saw the "renaissance" of the Mexican American, and the decades of the 70s and 80s promise to be ones in which this renaissance will exert an ever-growing awareness in Mexican Americans not only in terms of creative efforts in drama, fiction, and poetry but in terms of seeking a more substantial literary identity in the ever-widening mainstream of American literature. Consequently, the rationale for this essay is to provide some guideposts in the quest for this literary identity.

To be sure, this essay is not intended by any means as a comprehensive examination of Mexican American literature and its sources but, rather, as an attempt to explore the groundwork for the case that Mexican American literature has been a very much neglected aspect of American literature. In the process, perhaps, this essay may provide information and knowledge about the literary heritage and traditions of Mexican Americans, a literary heritage and tradition as viable as that of Anglo Americans.

I hope, therefore, that in the process this essay will not only help to define the heretofore amorphous body of Mexican American literature, but that it will also help us to understand the fullness of what American literature should have been: that is, a literary fabric not exclusively woven on the Atlantic frontier by the descendents of New England Puritans and Southern Cavaliers, but one woven in the American Southwest as well—and with marvelous hispanic threads which reach back not only to the literary heritage of the European continent but also the very heart of the Graeco-Roman world.

*From Philip D. Ortego, *Backgrounds of Mexican American Literature* (unpublished Ph.D. dissertation, University of New Mexico, 1971).

Like the British roots in the new American soil, the hispanic literary roots have yielded an equally vigorous and dynamic body of literature which unfortunately for us has been studied historically as part of a foreign enterprise rather than as part and parcel of our American heritage. To be sure, though, the hispanic literary tradition has exerted varying influences on American literature, the causes of which Stanley T. Williams suggests stem from the following:

> Within the borders of our nation . . . live persons who speak Spanish. Some of them are immigrants or the descendents of immigrants from Spain, but another avenue of influence is plain if we remember that more than a million and a half of these Spanish-speaking men and women are in the Southwest, including California. On Statistics of this sort it is idle to linger. The facts indicate that the Spanish influences cross and recross each other and that they are primarily *three:* the direct influence from the Peninsula; the direct influence from Mexico and other countries in this hemisphere; and the indirect influence of these latter regions through the Spanish settlements in our borderlands and the Southwest.[1]

It is in terms of the latter influence, which Williams identifies as "indirect," that the hispanic works dealing with the Southern and Southwestern parts of the United States have in fact become the neglected aspect of American literature. For the implication here is that such works are not properly within the traditional Anglo American definition of American literature, and have consequently been neglected save as special studies in the Southwest. This neglect has produced unfortunate literary consequences for Mexican Americans, for they have come to see themselves and their Mexican kinsmen portrayed in our national literature in terms of racial cliches and distorted caricatures, contrary to the study prepared for the Colorado Civil Rights Commission.[2] Apropos to this topic, I wrote in a piece for *Trans-action:*

> Like other minority groups Mexican-Americans were, and continue to be, inaccurately and superficially represented in literature, movies, TV and other mass media. This has sometimes been due to prejudice, but also to those "well-meaning romanticists," as Ralph Guzman, assistant director of the Mexican-American Study Project at UCLA, calls them, who have seriously distorted the image of the Mexican American for the sake of their art. Mexican Americans (which includes Mexicans) have been characterized at both ends of a spectrum of human behavior (seldom in the middle): as untrustworthy, villainous, ruthless, tequila-drinking; philandering machos or else as courteous, devout and fatalistic peasants who are to be treated more as pets than people. More often than not Mexicans have been cast as either bandits or loveable rogues; as hot-blooded, sexually animated creatures or passive, humble servants. The pejoratives and generalizations are to be deplored, and Mexican Americans today are beginning to rise up against the perpetuation of such racial cliches.[3]

Chicanos . . . continued

pelled to make, however. And that is: the question of "good" Chicano writers is not important at the moment, for the whole notion of "good" is an elite class evaluation. The point is that Chicanos need to see and read Chicano writers who, like themselves, have come through the struggle. In other words, Chicanos need models to reinforce their motivation that they can succeed. They need their own kind telling them this in prose, poetry, fiction, and drama. Later generations of Chicanos may enjoy the luxury of literary criticism and evaluation of their early writers. But at the moment the few Chicanos who are writing are serving a most vital function.

Con cariño:

PHILIP D. ORTEGO Y GASCA

But this essay is not intended as a castigation of those American writers who have written erroneously about Mexicans and Mexican Americans; it will, rather, be an attempt to examine the backgrounds and sources of Mexican American literature in terms of the literary-historical roots which nourished the second largest ethnic minority in the United States. For as Seymour L. Gross has written apropos of the Negro in American literature, "Our understanding of any significant movement in human affairs can hardly be said even to approach completeness until the evidence from literature is in."[4]

In truth, in order to be fully comprehended the ethnic phenomenon of Mexican Americans since World War II must be seen in the more personal context of their literature. What we have seen instead has been the myriad educational, sociopolitical and socioeconomic accounts by Anglo investigators and researchers who can be seriously charged with pursuing at times only the phenomenological chimeras which have come to be represented by the queer, the curious, and the quaint.[5] For, like the Negro, the Mexican American too has been depicted in American literature more as a stereotype than as a human being.[6] For example, in 1935 John Steinbeck published *Tortilla Flat* which immediately became a best seller. Reviewing the novel in the *Saturday Review*, William Rose Benet wrote:

> The extraordinary humors of these childlike natives are presented with a masterly touch. These silly bravos are always about to do something nice for each other, their hearts are soft and easily touched; and yet almost absent-mindedly they live with atrocious disregard for scruple. To have presented them and made their story sometimes hysterically funny is no slight achievement.

The words "childlike natives" and "silly bravos" and "atrocious disregard for scruple" strike a note of emphatic disapprobation on the part of Mexican Americans, or "Paisanos" as Steinbeck called them, for they know full well the patent falsity of such words. Mexican Americans have never been "childlike natives" though Anglo Americans may have regarded them as such. And the expression "silly bravos" is gratuitous paternalism which only the colonial mind could utter. But the inherent racist character of American society is exemplified in identifying the Paisanos as devoid of scruples, the inference being that Americans have scruples; therefore, since Paisanos have an "atrocious disregard for scruple" they are not Americans. And true enough, only until recently the Paisano, the Chicano, the Mexican American, has been considered as a stranger in his own land, though Steinbeck pointed out in his preface to *Tortilla Flat* that the Paisano's ancestors "have lived in California for a hundred or two years." Nevertheless, only the Mexican American has come to know the great social and ethnic damage perpetuated by the mythic representation of the Paisanos of *Tortilla Flat* and by reviewers who unwittingly acknowledge the fidelity of that representation. Few Mexican Americans of Monterrey today see themselves in *Tortilla Flat*, any more than their predecessors saw themselves in it thirty-seven years ago.

Mexican Americans, approximately twelve million of them, have a rich literary heritage which they should be proud of, but the fact of the matter is that few of them have been aware of its existence as an organic body. Nowhere in the American educational preparatory system have they been taught about it. For a people whose origins antedate the establishment of Jamestown by well over a century (and more, considering their Indian ancestry), this bespeaks a shameful and tragic negligence. And the shame and tragedy are compounded when Mexican-American youngsters learn about their Puritan forebears at the expense of their hispanic forebears about whom they have as much right—if not more—to be proud of.

Heretofore, Mexican Americans have been a marginal people in a sort of no-man's land, who, like Hamlet crawling between Heaven and Earth, have been caught between the polarizing forces of their cultural-linguistic hispanic heritage and their political-linguistic American context. They have become frustrated and alienated by the struggle between the system which seeks to refashion them in its own image and the knowledge of who and what they really are. As a consequence this cultural conflict has debilitated the Mexican American both spiritually and physically. For as Francisco Rios writes, Mexican-American youngsters "read of the cruelty of the Spaniard toward the Indians, or the Spaniard's greed for gold, of the infamous Spanish, always Spanish, Inquisition, of Mexican bandits, and of the massacre at the Alamo." They seldom if ever "learn that alongside the famous men at the Alamo there were other men, unknown and unsung heroes of American history, killed in the same battle and fighting on the Texas side; men like Juan Abamillo, Juan Badillo, Carlos Espalier, Gregorio Esparza, Antonio Fuentes, Jose Maria Guerrero, Toribio Losoya, Andres Nava," and others.[7]

Hopefully, this essay will help bridge this no-man's land and show that Mexican Americans have indeed contributed to American letters in substantial measure. We cannot undo what has been to the Mexican and Mexican American in American literature; but we can take steps in a new direction.

Language, Culture, and Race

The unerring observation of most historians who study Mexico's history is that the face of Mexico is an Indian face. Indeed, traveling the length and width of modern Mexico one is most impressed by the influences of Mexican culture, by the primitive pyramids of Teotihuacán, with the legend of Ixtazihuatl. Though the Spanish influence is everywhere visible in Mexico, it is the Indian character of the people which is the more obvious. And although the crown and church of Spain almost

succeeded in totally Europeanizing "Montezuma's children" they were unable to convert the Indian masses physiognomically into their own image. Unfortunately, the physical appearance—the obviously identifiable characteristics—were to keep Montezuma's children in low socioeconomic straits down to the time of the Mexican Revolution of 1810. But only in our time has the pride of Indian blood rather than Spanish blood become a source of national Mexican pride. And, indeed, over two-fifths of the Mexican population can still be classified as "pure-blooded" Indians, while well over half have some Indian blood in them. Yet, despite the fact that the Indian type resisted absorption, the language of the conquerors dominated.

In Mexico the Spanish-speaking Indian types have achieved a relatively high degree of equal opportunity. But this is in a country where the Indian type is by far the most dominant and in which he has almost no linguistic disadvantage. However, the ten million or so of Montezuma's children who have settled within the boundaries of the United States—though mostly in the Southwest—are still struggling to overcome not only the linguistic disadvantage of speaking a foreign language but the disadvantage of visibility—looking like a Mexican.

Only until recently have the Mexican Americans received any kind of significant attention in this country. This is not withstanding the fact that Mexican Americans constitute the second largest minority group in the United States, and that outside of the speakers of English they constitute the single largest linguistic group in America. Most Mexican Americans live in the five-state area of Texas, New Mexico, Colorado, Arizona, and California, with the largest single concentration in Los Angeles. But there are Mexican Americans throughout most of the United States, from Washington to Florida, and from California to Maine. Almost two million Mexican Americans are to be found in the Ohio Valley crescent from Madison, Wisconsin, to Erie, Pennsylvania.

In the greater sense of the word, Mexican Americans have always been "Americans," more so than Anglo Americans. For Mexican Americans are not "transplanted" Americans; they were here before the Puritans, before the Dutch, before the Irish and the Italians, before the Poles, before the Hungarians. They were, as Carey McWilliams put it, very much a part of the landscape when the Anglo Americans arrived.[8] Yet despite this and their size in numbers Mexican Americans have been the most shamefully neglected minority in the United States. In the Southwest where approximately 7 million of them live, they subsist on levels of survival exceedingly below national norms. But the reason for this, many Mexican Americans argue, is that they are victims of the Treaty of Guadalupe Hidalgo, a treaty which identified those who came with the conquered lands of the Southwest as a defeated people. And those who came afterwards in the great migrations of the early 1900s have been equally victimized by stereotypes engendered by the Mexican American War. The consequence in recent years has been an increasing social and political consciousness to the point of demanding reformation of the socio-economic structure which has kept them subordinated these many years. And with this increasing social and political consciousness has come also the awareness of their literary heritage.

Mexican Americans and the Hispanic Southwest

In 1967, Enrique Hank Lopez wrote a poignant and nostalgic piece about his ambivalence as a Mexican American, feeling neither at home in the United States nor in Bachimba, his ancestral home in the Mexican state of Chihuahua.[9] Though not all Mexican Americans are struggling with this kind of conflict, Lopez' piece does point up the fact that indeed there have been some Mexican Americans who have been alienated from American society and who, seeking some identification with the paternal homeland, find themselves unable to go home again. But of course not all Mexican Americans have had ancestors who came from what is now the Republic of Mexico. Many of them came with the conquered lands of the Southwest. Carey McWilliams makes an interesting point of this by suggesting that Mexican Americans are not essentially immigrants or foreigners to the Southwest; coming "north from Mexico," they are of the Americas.[10]

Nevertheless, Mexican Americans have been struggling within the predominantly Anglo American culture of the United States for over 124 years, since the signing of the treaty of peace at Guadalupe Hidalgo on February 2, 1848, terminating the hostilities of the Mexican-American War. Though that treaty guaranteed the "rights of Mexicans established in Territories ceded to the United States,"[11] the fact of the matter is as Julian Nava points out that:

> after 1848 and the victory of U.S. forces over Mexico, conditions in the Southwest were not favorable to the Mexican American. To many, he represented both a former enemy and a dangerous element that had to be contained. So that while some Spanish-surnamed people established relatively adequate relations with the Anglo Americans in areas like New Mexico and lower Colorado, except for a small number (where assimilation and intermarriage occurred), most Mexican Americans occupied a place on a lower rung of society.[12]

As a consequence Mexican Americans have been excluded from the accounts of American development despite the fact that in the Southwest the hispanic heritage is older than the British heritage of the Atlantic frontier. Up until the Mexican American War the language and culture of the Southwest was Indo-Hispanic as the Civil Rights Commission reiterated:

> As early as 1538, the Spanish had set up a printing press in Mexico City. By 1551, they had established a university in Mexico City. By 1609, the Spanish had left a series of missions along the California coast, established Santa Fe, and ranged as far north as Kansas.[13]

This is not counting the activities of the Spanish in Georgia, Florida and the Mississippi Valley.[14]

There is little doubt, indeed, that the contributions to American life and literature by Mexican Americans and their forebears has yet to be fully comprehended and measured.[15] For Mexico has unquestionably produced "a cultural storm front," as Cecil Robinson calls it,[16] which has persistently extended upward and outward across what is now the Mexican-American border.

The most illuminating work thus far on the nature of this influence, specifically upon American history, has been the work of the eminent historian Herbert Eugene Bolton and adherents to his "Spanish Borderlands" thesis.[17] Essentially, Bolton saw the American Southwest first as the northern borderlands of the Republic of Mexico. As borderlands, he contended that their integral character in the structure of the Spanish colonial government in Mexico, and later of the independent Republic of Mexico, was basically defensive in nature. That is, their purpose was not necessarily to advance the frontiers of Spanish and Mexican civilizations but, rather, to protect the fringes of their civilizations from uninvited foreign incursions. The character of the borderlands society and institutions was thus shaped to a great extent by this philosophy. And in the wake of westward expansion Americans unknowingly, perhaps, regarded the Southwest as a "wild" frontier. Frederick Jackson Turner called it "the meeting point between savagery and civilization."[18] But Turner's "frontier thesis" did not take into account the fact that in the Southwest the struggle was not between savagery and civilization but between civilization and civilization: Anglo American versus Indo Hispanic.

From the beginning, the American westward movement may be characterized by cultural conflict. For certainly the expansion of the United States after 1800 to the South and the Southwest was characterized specifically by cultural conflict with Spain, engendered in no small part by political antipathies carried over from the British colonial period and partly from the effects of the "Black Legend" inspired by Bertolome de las Casas' *Brevisima Relacion de la destrucction de las Indias* published in 1552. In his account of the treatment of the Indians by Spaniards, Las Casas related in great detail the most brutal aspects of the Spanish colonizers. The British were subsequently quick to exploit this alleged fact of the Spanish character for their own purposes,[19] chief of which was to get in on a piece of the American action.

A glance at Spanish maps of the time shows the extent of the cultural conflict between Anglo American interests and the Indo Hispanic interests. One readily notes that more than four-fifths of what is now the continental U.S. was at one time part and parcel of the Spanish enterprise in the New World.[20]

Of course part of the rationale underlying the protracted acquisition of Spanish and Mexican lands by Anglo Americans was that the lands were "uninhabited." This is a matter of perspective, of course. But the rationale points to the abysmal lack of understanding about Indo Hispanic life and institutions on the part of Anglo Americans eager to move westward. Hispanic colonization involved little beyond the establishment of the *presidio* and the *mission* around which colonial frontier life centered.[21] By contradistinction, British colonial life centered about the establishment of "towns."

Be that as it may, over the last seventy years historical interest in the hispanic Southwest has grown to the point that such history has come to be recognized as an *integral* part of American history.[22] Knowledge of Spanish and Mexican activity in the United States has helped to round out the "true" picture of the historical growth of the United States as a multi-ethnic country. As a consequence, most history curricula of American colleges and universities now include at least one course in "The Spanish Borderlands," thanks to the pioneering work of professor Bolton. And it is as professor Octavio Gil Munilla of the University of Sevilla wrote in his work on the *Participacion de Espana en la Genesis Historica de los Estados Unidos:*

> The thirteen colonies represent only a minimal territorial portion within the present spatial boundaries of the United States; in the constitution of a nationality of the United States, peoples and territories which have had nothing whatever to do with the people and regions of the thirteen colonies have played a very important role.[23]

A Neglected Aspect of American Literature

But just as the history of the United States impinges on the history of Spain and Mexico in the United States so too does American literature impinge on Spanish and Mexican literature of the American South and Southwest. Unfortunately such recognition has been lacking in the bulk of American literary histories and American literary texts. For example, one contemporary literary historian begins his *History of American Literature* with the following comments:

> Although the exploration of North America was shared by the Spanish, the Dutch, the Swedes, the French, and the English, and although each of these nationalities produced its portion of exploration literature, it was the English group that prevailed and cast the culture of most of this continent in a form that it largely retains to the present day.[24]

This is the typical and characteristic opening of all such works, though one would expect that in 1970 when the work was published a modicum of enlightenment would have filtered through to American literary historians. Fortunately such enlightenment *has* touched a few American literary scholars here and there. One such is Professor Thomas M. Pearce who, in a provocative article entitled "American Traditions and Our Histories of Literature," wrote:

> If we must write history by chronology, let the literature tell the story of the land. The English epic *Beowulf* found no mention in English literature until an antiquary published a garbled summary in 1705; no English translation was made until 1837. Yet we do not introduce *Beowulf* into English histories as literature of the eighteenth or nineteenth centuries. It is discussed as the beginning, the source materials.[25]

The point which Professor Pearce was taking exception to had to do with the placement of "Non-English Writing" at the end of Volume Four of *The Cambridge History of American Literature* based upon the assumption that such literature, though ostensibly written in the United States, was nevertheless foreign inasmuch as it was not written in English. The term "Non-English Writing" is, of course, obviously ambiguous. But this linguistic chauvinism (lexocentrism)[26] has been the principal reason for the exclusion of the Spanish literature of the United States from the corpus of American literature, just as it was excluded even from the "Non-English Writings" of Volume Four of *The Cambridge History of American Literature*.

Professor Pearce was among the vanguard of American literary scholars to assert that "Language does not seem to be a logical bar to recognition of non-English material as literature of the United States."[27] And indeed the Spanish literature of exploration dealing with the Southern and Southwestern portions of the United States—the chronicles of American exploration—have been consequently excluded as part of our national literary heritage though they treat of the same themes of exploration as their British counterparts. We can no longer be content in the pluralistic cultural and linguistic context of contemporary America to accept unquestioningly the kinds of pat openings used by American literary historians suggesting that American literature begins properly with the arrival of British colonials in America. For the fact of the matter is that American literature actually begins with the formation of the United States as a political entity. Thus, the literary period from the founding of the first permanent British settlement at Jamestown, Virginia, in 1607 to the formation of the American Union, properly speaking, represents the British period of American literature. So, too, the literary period from the first permanent Spanish settlement at Saint Augustine, Florida, in 1565, to the dates of acquisition of those Spanish and Mexican lands by the United States should in fact represent the hispanic period of American literature. More appropriately, the British and Spanish periods could be tagged under the rubric of "Colonial American Literature." The Mexican period of the Southwest could simply be labeled as "The Mexican Period."

But whatever the reasons for deliberately or indeliberately neglecting the Hispanic aspect of American literature, the fact remains that not only have Mexican Americans been deprived of their literary birthright but all other Americans have also in the process been deprived of knowledge about an important part of a literary heritage that is as much theirs as Mexican Americans'.

Towards a Definition of Mexican American Literature

The point of the preceding has been simply to show that a literature does not evolve in a vacuum. Unlike Jupiter who sprang fullgrown from the head of Minerva, American literature did not spring fullgrown upon the formation of the American Union.[28] It grew as the natural consequence of its British literary roots. In like manner, the roots of Mexican American literature are firmly planted in the hispanic literary tradition and heritage. For the sake of literary focus, however, the parameters of what may properly be defined as Mexican American literature include any literary output in or about the hispanic Southwest by Mexican Americans since its acquisition by the United States as a consequence of the Mexican American War; the parameters are meant to include also any writing in any part of the United States by Mexican Americans.[29] We may, also, to stretch the point as most American literary historians do when defining the beginnings of American literature, consider the literature of Spanish Colonial America and of the Mexican National period as part of Mexican American literature, the beginnings, so to speak.[30] For just as the Atlantic frontier had its writers prior to 1776 so too the hispanic Southwest had its writers prior to 1848.

New World Roots

But there is one important consideration to be accounted for: the taproots of Mexican American literature are not only planted in the hispanic literary tradition, which reaches back to the Spanish peninsula and to the heart of the Graeco-Roman world, but they are planted also in the literary soil of the new world. Though the attempt by the "Spanish Americans" to suppress the Indian heritage of Mexicans and Mexican Americans was constant, the Indianist Movement, as it was called, finally emerged to the forefront with the Mexican Revolution of 1910. Yet almost a century earlier, after the Mexican Revolution for Independence (1810-1821), the first "President" of Mexico, Guadalupe Victoria, was in fact the product[31] of both the Indian and Spanish peoples of Mexico.

We should bear in mind, as Willis Barnstone reminds us in his Introduction to Ignacio Bernal's work on *Mexico Before Cortez*, that "the Mexican [American] has a profound sense of cultural continuity extending back into his country's prehistory . . . . if he is from an old Mexican family, the blood of the Indian probably flows in his veins."[32] It is also important to remember that the Spaniards did not bring "civilization" with them. When Cortez passed

between the high volcanoes of Popocatepetl and Ixtazihuatl on his ascent into the valley of Tenochtitlán (Mexico), he was riding into the land of a people who had already achieved a high state of civilization, its grandeur no less diminished when compared to the civilization of the European invaders. Bernal Diaz del Castillo captured the wonder of the new world when he wrote in his chronicle:

> We saw so many cities and towns built on the water, and other cities on the surrounding land, and that straight and level causeway which entered the city, we were amazed and said that it was like the enchanted places recounted in Amadis de Gaula, because of the great towers and buildings which grew out of the water, all made of stone and mortar, and some of our soldiers even asked whether what they saw was not a dream, and do not wonder that I write in this way, for there is so much to ponder over in all things that I do not know how to describe them. We saw things never heard or dreamed about before.[33]

Indeed, the new world ancestors of Mexican Americans were not only a highly cultured and highly urban people but they were a literate people as well. For as Stan Steiner points out: "No people in the New World have an older written history than the Mexican Indians."[34] And indeed the Olmec writing system, for example, dates back to at least 600 B.C. Unfortunately, much of the pre-Columbian literature of Mexico was destroyed by the fiery antipathy of clerics who incinerated what Indian writing they could get hold of because it represented a pagan tradition spiritually opposed to their own.[35] Bishop Landa of Yucatán has been quoted as saying at that time: "We found a large number of books of these characters [codical writing], and as they contained nothing but superstition and lies of the devil, we burned them all, which the Indians regretted to an amazing degree and which caused them great anguish."[36]

Perhaps the literature of the vanquished is always the first victim of any conflict, especially cultural conflicts. Nevertheless, some of the new world literature was preserved and rendered into western writing. Fortunately, the *Popol Vuh*, the Mayan bible, was one of those works which survived and which has been translated into Spanish and English.[37] Some of the works of King Nexahualcoyotl (d. 1472) of Texcoco, the poet-king or the David of the Aztecs, survived and have been also translated into Spanish and English. After the conquest, Fernando de Alva Ixtilzochitl, wrote of the exploits of his ancestor Ixtilxochitl, Prince of Texcoco, during the conquest, translating the Aztec writing into Spanish.[38] Today, the quality of pre-hispanic literature may be surveyed in a number of works including *The Broken Spears: The Aztec Account of the Conquest of Mexico* (Beacon Press, 1962) by Miguel Leon-Portilla, or in his other work on *Aztec Thought and Culture* (University of Oklahoma Press, 1963), or *Pre-Colombian Literatures of Mexico* (University of Oklahoma Press, 1969). Other works on New World literature include Daniel G. Brinton, *Ancient Nahuatl Poetry* (Philadelphia, 1890); John H. Cornyn, *Aztec Literature* in XXVII Congres International des Americanistes (Mexico, 1939); Angel Maria Garibay-K, *Historia de la Literature Nahuatl* (Mexico, 1953); Antonio Penafiel (ed.), *Coleccion de Documentes para la Historia de Mexico*, 6 vols. (Mexico, 1897-1903).[39]

The pre-Columbian literature of Mexico consisted entirely of codices; that is, a long, screen-like, folded parchment with "writing" on both sides.[40] These codices dealt with a variety of information. The Mexicans had books on agriculture, law, medicine, poetry, sports, songs, magic, etc. For example, the *Tonalamatl* was the sacred almanac which recorded the *Tonalpohualli*, the count of the year. The Scribes were called *Tlacuilos*, and they recorded on codices the most minute events of Mexican life. While the Mexican languages were essentially phonetic in nature they were rendered on codices in hieroglyphics. Though relatively little pre-hispanic Indian literature survived the Spanish holocaust,[41] "there is always the possibility that some ancient codex lies forgotten in a trunk in some attic in Europe, or is jealously kept secret in some town in Mexico, or is hidden under dusty files in a library, and will eventually add to our store of information,"[42] Peterson adds hopefully.

European Background and the Spanish Colonial Heritage

If we accept the premise of linguistic relativity, that the language one speaks helps to create the point of view, then certainly Spanish-speaking Mexican American writers have been influenced in their point of view by the same language which influenced their Spanish forebears in New Spain and in Old Spain. Certainly, Spanish literature of the New World was in the same tradition as Spanish literature of the Old World.[43] For as M. Romero-Navarro suggests:

> The people, the language, the mutual traditions should in fact make American literature (i.e., Mexican literature) a branch of peninsular literature (Spanish literature). Since American civilization is the offspring of the Spanish, when the latter shone in all its splendor, its influence on the intellectual life of Hispano-American should have been clearly noted.[44]

True enough, the *cuentos* from the *Book of Sendebar* and *Calila y Dimna*, literature of the Moorish heritage in Spain (but so internalized that they have become an integral part of the origins of Spanish literature in the same way that the writing of Seneca and Aurelius have become an integral part of the Roman origins of Spanish literature) influenced the New World Spaniards no less than they had influenced their Old World counterparts. In like fashion *The Canterbury Tales* and *The Faerie Queene* exerted their literary influence on the New World Britishers. Mexican Americans can reflect with pride on the hispanic literary tradition which included such world famous works as *El Poema del mio Cid, La Celestina, El Libro de Buen Amor, Lazarillo de Tormes, Don Quixote*, and many others.[45] In 1542, Alvar Nunez Cabeza de Vaca published the *Relacion* of his fantastic wanderings

from Florida to Mexico. What might well be considered the first American epic, written by Gaspar de Villagra in 1592 memorializing the *Tragedy of Acoma* in New Mexico was written in a style directly imitating the Vergillian epic. And in 1598 religious plays like *Los Moros y los Cristianos, Los Pastores,* and *Los Tres Magos* were acted in New Mexico.[46] It stands to reason that if American writers like Cotton Mather, Washington Irving, and others were influenced by the hispanic literary traditions, as Stanley T. Williams indicates, that certainly Mexican and Mexican American writers perforce felt that influence too.[47]

The first European language of any consequence spoken and widely used in the geographical area of what is now called the United States was Spanish.[48] And, indeed, as the historian Charles Gibson commented in the preface to his study of *Spain in America,* "in space, time and complexity," Spain in America "is a more substantial subject than England in America."[49] In fact, the lands which are now part of the United States, either as integral states of the nation or as possessions (like Puerto Rico and Guam) which were (and some which are still "tenaciously") "hispanic" lands, comprise roughly a land mass over five times the size of the original 13 British colonies. To be sure, the British colonies engendered the political concept of a "United States of America," but to suggest—as has been the case historically—that the "roots" of American literature spring solely from the British American tradition and culture of the period from 1607 to 1776 is to suggest, say, that the roots of the contemporary Jewish American surge in American literature are likewise to be found there. The absurdity of such a suggestion needs no elaboration. For Jewish American literature has its roots in the rich literary and cultural tradition of continental Europe which was transplanted in American soil during the great periods of European immigration between 1870 and 1924.[50] The literary consequence is that the "Jewish ethic" has emerged as an equally motivating literary force in contemporary American literature just as the "Puritan ethic" was the motivating literary force for colonial British Americans and their literary progenitors. So, too, since World War II specifically the "Black ethic"[51] has emerged as a powerful literary force in American literature. There is likewise a "hispanic ethic" motivating Mexican American literature as a consequence of the great Mexican immigration to the United States between 1900 and 1940. I daresay that the proportion of Americans who are heirs of the Puritan ethic or of the early British American heritage is small by comparison to the number of Americans with "other" ethnic heritages. Even in the 13 British American colonies the population was a mixed bag ranging from Germans in Pennsylvania to Dutch in New York and English in Massachusetts to Irish in Georgia, though admittedly this is a fairly limited range.

In terms of literary output, Spain in America is indeed a substantial subject.[52] The question is not whether it was more substantial than England in America, but the *extent* to which it was substantial. Offhand there is considerable similarity between the kinds of literary activity in British America and Hispanic America, except that perhaps the Spaniards in America were more given to the documentation of activities, due in part certainly to the bureaucratized nature of the Spanish royal authority.[53] Letters and their attendant protocol were indispensable to the march of Spanish empire in America, though at times that march was ground to a halt between communications from the Old World to the New. The numerous *entradas* into the Southwest were carefully authenticated by the *escribanos* accompanying the *conquistadores.* In short, the literature of Spain in the Southwest consisted mostly of diaries, travel accounts, and *relaciones.*[54] But the literature of Spain in America ran the full range.[55] During the Spanish Colonial period, Mexico produced such writers as Juan Ruiz de Alarcon, the noted dramatist of Spain's Golden Age; Sor Juan Inez de la Cruz, sometimes called the Mexican Keats; Carlos de Siguenza y Gongora; and many others.

The Mexican Heritage

The period from the Mexican Revolution for independence to the Mexican American War is slightly less than 30 years depending on whether one uses the date 1810 or 1821 to calculate from and the date one chooses to end on. Nevertheless, these were truly difficult years for the fledgling Republic of Mexico which all of a sudden found itself heir to the Spanish holdings to the "north," holdings which now include the present states of California, Nevada, Utah, Arizona, New Mexico, Texas, and parts of Oklahoma, Kansas, Colorado, Wyoming, and small contested areas. In effect, Mexico lost almost half of its territory as a consequence of the Mexican American War.[56] She was fortunate not to have lost more land, for there was great public outcry to annex the whole of Mexico.

The Mexican national period in the Southwest is characterized principally by turmoil.[57] Almost from the beginning the northern state of Texas (joined to Coahilla for administrative purposes), led by its Anglo American settlers, started agitating for separation. A recent report concludes that "the very immigration of Americans into Texas which the Mexicans encouraged was their undoing."[58]

Most of the literature of this period consists of memorials, reports, and correspondence pertaining to various struggles in the Mexican Southwest.[59] Though here and there literary bent gave rise to such

Manuscripts Needed . . .

See page 24 for details.

enterprises as newspaper publishing in the northern states of Mexico. Father Jose Antonio Martinez, curate of Taos, for example, published *El Crepusculo* (The Dawn), the first newspaper in New Mexico, as a forum for dissent.[60] But the Mexican struggle for independence was one which gripped the entire nation from its fairly well defined southern boundary to its rather tenuous northern boundary with the United States. Independence may have been a fact, "but the connotations of that high-sounding word were non-existent,"[61] Ernest Gruening has pointed out.

The Revolution for Mexican independence, begun on the 16th of September, 1810, was not really terminated by the Treaty of Cordoba in 1821, negotiated by General Iturbide, who was chosen to head the independent Mexico, and O'Donoju, the last Spanish Viceroy to Mexico. Iturbide proved intemperate, profligate and ambitious. As a Spanish American he had helped put down the revolt of Hidalgo and Morelos, but in self-interest he turned toward national "independence" coupled to a "constitutional" monarchy.

Mexican independence turned out to be simply independence for the Spanish Americans, not for the Mexican people, the Indians and other castes of Father Hidalgo's army and later of Father Morelo's. The "Spaniards" of New Spain, *gachupines* as they were called from the Aztec word *catzopini,* men with spurs, still controlled Mexico. Though the constitution had ostensibly abolished caste distinction, the "rights of independence" accrued only to Spaniards and Spanish Americans.

> An administrative severing from Spain had taken place—nothing more. It had been brought about under auspices wholly committed to continuing things as they had been, and for that purpose. Hidalgo had launched, and Morelo had continued, what was in essence a social revolution. They had precipitated a civil war—and lost; the established order had won. The radicals of 1810 had instinctively viewed independence from Spain as an essential preliminary to fundamental change. The conservatives of 1820 espoused independence only when they saw the danger they had defeated in the colony looming again unexpectedly in the mother country.[62]

It was against this background that the northern territory of Mexico appeared as a coveted prize for American expansionists. For the Mexicans, like the Mexican Americans after them, were faced with the apparently insoluble burden of pulling themselves up by their bootstraps. But Mexican Americans "have hardly faced the burden that their peculiar position as a minority in the Southwest has imposed on them," say Galarza, Gallegos, and Samora, three distinguished contemporary Mexican Americans commenting on the insoluble burden of Mexican Americans.[63] But just as the political history of Mexico from 1825 to 1850 was primarily the history of the army in the foreground and the church in the background, so too the literary history of Mexico at this time was primarily the history of polemics and dissent in the foreground and the government censor in the background.[64] And just as the efflorescence of a truly Mexican literature was still a revolution away, the Chicano Renaissance would not appear until the 1960's, actuated by a sociopolitical revolution that would grip the creative impulse of *la raza* in the United States as it had gripped *la raza* in Mexico during the first quarter of the 20th century.

Notes

[1] Stanley T. Williams, *The Spanish Background of American Literature,* Vol. 1 (New Haven, 1955), p. xxi.

[2] Fred H. Schmidt, *Spanish Surnamed American Employment in the Southwest* (Washington, D.C., 1969), p. 6.

[3] Philip D. Ortego, "Chicano Odyssey," *Trans-action,* 7:6 (April, 1970), 82. For a fuller discussion of this topic see Anna Brand, "Let Us Write of Real Mexicans," *Southwester,* 1:4 (November, 1935), 3, 7; Helen Raterman, *The Mexican in the Southwestern Novels,* M.A. Thesis (The Texas College of Mines and Metallurgy, May, 1949); Emory S. Bogardus, *The Mexican in the United States* (University of California Press, 1934); John Oliver West, *To Die Like a Man: The "Good" Outlaw Tradition in the American Southwest,* Ph.D. Dissertation (The University of Texas at Austin, January, 1964); Cecil Robinson, *With the Ears of Strangers: The Mexican in American Literature* (Tucson, 1963).

[4] Seymour L. Gross, "Stereotype to Archetype: The Negro in American Literary Criticism," *Images of the Negro in American Literature, edited by Seymour L. Gross and John Edward Hardy (Chicago, 1966), p. 1.*

[5] For a fuller treatment of this assertion see Philip D. Ortego, "Some Cultural Linguistic Implications of a Mexican American Border Dialect of American English," *Studies in Linguistics,* Vol. 21, 1969.

[6] For an excellent article on the Negro and Surveys of American Literature see Robert E. Morsberger, "Segregated Surveys: American Literature," *Negro American Literature Forum,* 4:1 (March, 1970), 3-8.

[7] Francisco Rios, "The Mexican in Fact, Fiction and Folklore," *El Grito: A Journal of Contemporary Mexican American Thought* (Summer, 1969), p. 26.

[8] Carey McWilliams, *The Mexicans in America* (New York, 1968), p. 4.

[9] Enrique Hank Lopez, "Back to Bachimba," *Horizon,* IX:1 (Winter, 1967), 80-83.

[10] Carey McWilliams, "The Forgotten Mexican," *Brothers Under the Skin* (Boston, 1964), pp. 117,119.

[11] Article VIII, Treaty of Peace, Between the United States and Mexico, New Mexico Statutes, 1953, Annotated Volume One, reprinted by Tate Gallery (Truchas, New Mexico, 1969).

[12] Julian Nava, *Mexican Americans: A Brief Look at Their History* (New York, 1970), p. 27. McWilliams indicates that "the ease and swiftness of the victory over Mexico and the conquest of California had bred in the Americans a measureless contempt for all things Mexican." [*North From Mexico* (New York, 1968), p. 129.]

[13] *Mexican Americans and the Administration of Justice in the Southwest,* Report of the United States Commission on Civil Rights (Washington, D.C., 1970), p. xi.

[14] See, for example, John Tate Lanning, *The Spanish Missions of Georgia* (University of North Carolina Press, 1935); Bartolome Barrientos, *Pedro Menendez de Aviles, Founder of Florida* (University of Florida Press, 1965); Abraham P. Nasatir, *Spanish War Vessels of the Mississippi* (Yale University Press, 1968); Vicente Rodriguez Casado, *Primeros Anos de Dominacion espanola en la Luisiana* (Madrid, 1942).

[15] Luis F. Hernandez, *A Forgotten American* (New York, 1969), p. 5.

[16] Robinson goes on to say: "Mexico's influence upon American literature has been unlike any other foreign influence." [*With the Ears of Strangers: The Mexican in American Literature* (Tucson, 1963), p. vii.] And Stanley T. Williams reminds us that Cotton Mather used his "tolerable Spanish" to compose *La Fe del Christiano* [sic] in 1689 with hopes of Protestantizing Mexico. Thus, Williams suggests Mather "prepared the way" for "Spanish influence on the literature of the United States" [*Op. cit.,* pp. 3-20].

[17] Herbert Eugene Bolton, *The Spanish Borderlands* (Yale University Press, 1921). For a comprehensive treatment see John Francis Bannon (Ed.), *Bolton and the Spanish Borderlands* (Norman Okla., 1964). See also Herbert Eugene Bolton, *Guide to*

the Materials for the History of the United States in the Principal Archives of Mexico (Washington, 1913).

[18] Frederick Jackson Turner, *The Frontier in American History* (New York, 1950), p. 17.

[19] See Julian Juderias, *La Leyenda Negra* (Barcelona, 1943). For a concise view see John Francis Bannon, *The Spanish Conquistadores: Men or Devils?* (New York, 1967).

[20] E. G. Bourne concedes that "more than half of the present territory of the United States has at one time or another been under Spanish Dominion [*Spain in America: 1450-1580* (New York, 1904), p. xix].

[21] According to Charles Gibson, "a distinctive type of Spanish frontier community, was the presidio or garrison. The line of protective northern fortification eventually extended across the entire continent from Florida to California" [*Spain in America* (New York, 1966), p. 191]. See also Herbert Eugene Bolton, "The Mission as a Frontier Institution in the Spanish American Colonies," *American Historical Review*, XXII (October, 1917), 42-61.

[22] William R. Shepherd, for example, suggests that "American history does not consist solely of the history of the United States, and the history of the United States does not consist solely of the history of the 'Thirteen Colonies' and of what has proceeded from them" ["The Contributions of the Romance Nations to the History of the Americas," in *Do The Americas Have a Common History? A Critique of the Bolton Theory*, edited by Lewis Hanke (New York, 1964), p. 61].

[23] Octavio Gil Munilla, *Participacion de Espana en la Genesis Historica de los Estados Unidos* (Madrid, 1963), p. 5 [Translation mine]. "Las trece colonias representan solo una porcion territorial minima dentro del presente ambito espacial de los Estados Unidos; en la constitucion de la nacionalidad estadounidense han jugado un papel importantisimo territorios y gentes que nada tenian que ver con los pobladores y con las regiones de las trece colonias."

[24] Martin S. Day, *History of American Literature: From the Beginning to 1910*, I (New York, 1970), 3. In a survey of over 100 "distinguished" survey texts and almost as many histories of American literature I found only the most passing reference to Spain in the United States and certainly no mention of any Mexican American writer whatever. The exceptions are some of the current ethnic collections, of course, such as *Forgotten Pages of American Literature*, edited by Gerald W. Haslem (New York, 1970) and *Speaking for Ourselves*, edited by Lillian Faderman and Barbara Bradshaw (New York, 1969).

[25] Thomas M. Pearce, "American Traditions and Our Histories of Literature," *American Literature*, XIV, No. 3 (November, 1942), 279.

[26] For a fuller discussion of "lexocentrism" see Philip D. Ortego, "The Education of Mexican Americans," *The New Mexico Review*, Part I, September 1969; Part II, October 1969. See also Carl L. Rosen and Philip D. Ortego, *Problems and Strategies in Teaching the Language Arts to Spanish-Speaking Mexican American Children* (U.S. Office of Education, ERIC/CRESS: Las Cruces, New Mexico, 1969).

[27] *Op Cit.*, p. 280.

[28] Though Howard Mumford Jones thought "American literature sprang full-fledged from the brow of a British Jove" [*Theory of American Literature* (New York, 1948), p. 20].

[29] Though in the *Literary History of the United States*, edited by Robert E. Siller, *et al* (New York, 1948), p. 303, only seven lines are devoted to "Mexican and Latin American" literary productivity in the United States; three authors are cited, two are Anglos and one is a Mexican. No Mexican Americans are listed.

[30] However, many people have been reluctant to do so; for example, in a book dedicated to the dictator Porfirio Diaz, Marie Robinson Wright indicates truculently, "One can hardly ascribe to Mexico, the body of Spanish writers who chronicled the Conquest" [*Mexico: A History of Its Progress and Development in One Hundred Years* (Philadelphia, 1911), p. 227].

[31] I hesitate to use the word *mestizo* because the term, coined by the Spaniards to identify the offspring of unions between Spanish men and Indian women, represents the racist character of the Spanish colonization of the New World despite the fact that unlike the British colonists, Spaniards were encouraged by church and state to cohabit with native women. There are no figures reliable as to the actual number of Spaniards (peninsular and New World) in Mexico (New Spain) during the 300 years of Spanish colonial rule. Their number was never very large in the New World "and only a few thousand ever resided at any time in the borderlands" [McWilliams, *Brothers Under the Skin*, p. 116]. John Tebbel and Ramon E. Ruiz advance the fact that only about 0.3 percent of the Spanish-speaking Americans are of "Spanish" extraction [*South by Southwest* (Garden City, 1969), p. 4]. There were few Spanish women, so that by the time of Mexican independence more than three-fourths of the Mexican population was considered in a caste other than white, the bulk of them *mestizos* and *indians*. The term *mestizo* is the equivalent of *half-breed*, a pejorative word we are discarding when speaking of the issue between a white man and an American Indian woman. The word *mestizo* is also fairly synonymous with the word *mulatto*, an equally pejorative word which we try not to use any longer when speaking of the issue of unions between white men and black women. We do not, for example, pejorate the issue of unions between Scotsmen and Irish women, nor the issue of unions between Englishmen and French women, nor vice versa.

[32] Ignacio Bernal, *Mexico Before Cortez: Art, History & Legend*, Trans. Willis Barnstone (New York, 1963), p. xiv.

[33] Bernal Diaz del Castillo, *The True History of the Conquest of New Spain*, Trans. A. P. Maudslay (New York, 1958).

Historians like Lewis H. Morgan, A. F. Bandelier, and William H. Prescott have tended to minimize these descriptions, arguing "that Cortez, himself steeped in imperial phaseology and conceptions, used familiar descriptive terms in reporting to his emperor a new life of which he had inadequate understanding. His normal tendency would be to over-exalt what he saw, in order to enhance the fame of his own prowess in the hope of material reward" [Herbert Ingram Priestley, *The Mexican Nation: A History* (New York, 1924), p. 24].

If most accounts of American literature have completely overlooked the hispanic heritage of the United States, then conversely most accounts of [North] American history have attempted to minimize or ridicule the history of Spain in America.

[34] Stan Steiner, *La Raza: The Mexican Americans* (New York, 1969), p. 395.

[35] According to Paul Horgan, "the essential terms of the Spanish invasion and the Mexican resistance" were based on religious opposition [*Conquistadors in North American History* (New York, 1963), p. 47].

[36] Frederick Peterson, *Ancient Mexico: An Introduction to the Pre-Hispanic Cultures* (New York, 1959), p. 240.

[37] For some excellent selections see Julio Sesto, *Historia del Pensamiento Mexican: Desde las Siete Peregrinacions de Aztlan hasta Nuestros Dias* (Mexico, 1942), pp. 127-143.

[38] See Fernando de Alva Ixtilzochitl, *Ally of Cortes*, translated by Douglas K. Ballentine (El Paso, 1969).

[39] For additional secondary sources see: George C. Vaillant, *The Aztecs of Mexico* (New York, 1966); Laurette Sejourne, *Burning Water: Thought and Religion in Ancient Mexico* (London, 1957); Eric Wolf, *Sons of the Shaking Earth: The People of Mexico and Guatemala—Their Land, History, and Culture* (University of Chicago Press, 1969); Jacques Soustelle, *Daily Life of the Aztecs on the Eve of the Spanish Conquest* (Stanford University Press, 1961); Michael D. Coe, *Ancient Peoples and Places: Mexico* (New York, 1962); Charles Gibson, *Aztecs Under Spanish Rule* (Stanford University Press, 1964); Alfred Sundel, *A History of the Aztecs and the Mayas and their Conquest* (New York, 1967)

[40] See, for example, Philip Dark, *Mixtec Ethnohistory: A Method of Analysis of the Codical Art* (Oxford University Press, 1958).

[41] Most of what we know about the Pre-Columbian New World was due to the literary efforts of such men as Bernardino de Sahagun (1500-1590) and Toribio de Benavente (known as Motolinia, d. 1569). Also through the works of writers like Garcilaso de la Vega (El Inca) whose father was a cousin of the Castillian poet of the same name and whose mother was an Inca princess.

[42] *Op. Cit.*, p. 241.

[43] Undoubtedly, the best comprehensive study of this influence is found in *A Cultural History of Spanish America* by Mariano Picon-Salas, translated by Irving A. Leonard (University of California Press, 1968).

[44] M. Romero-Navarro, *America Espanola* (New York, 1919), p. 87. [Translation mine.] "La raza, el idioma, las tradiciones comunes, habian de hacer de la literatura americana una rama de la peninsular. Siendo la civilizacion americana hija de la espanola, cuando brillaba esta con todo su esplendor, habia de quedar claramente marcado su influjo en la vida intelectual de la America hispana."

[45] One of the best English works on the Spanish literary tradition is Gerald Brenan's *The Literature of the Spanish People: From Roman Times to the Present* (New York, 1951).

[46] See Mary Austin, "Folk Plays of the Southwest," *Theatre Arts*, XVII (August, 1933), 599-606. In "Native Drama in our Southwest," she asserts that modern drama began in our Southwest on April 24, 1595, with Captain Farfan's comedy of the adventures of his expedition [*The Nation*, 124 (April, 1927), 437].

[47] *Op. Cit.*, I and II.

[48] Interestingly, D. D. Wallace writes that "the first words that the English heard from the Indians in 1670 were a welcome in broken Spanish" [*The History of South Carolina* (New York, 1934), I, 55].

[49] *Op. Cit.*, p. xiii. See also Bourne, *op. cit.* and Horgan, *op. cit.* and C. H. Haring, *The Spanish Empire in America* (New York, 1947). For a view from the Spanish point of view see Salvador de Madariaga's two works on the *Rise* and *Fall of the Spanish American Emoire*.

[50] Robert E. Spiller, *The Cycle of American Literature* (New York, 1955), p. 228.

[51] John C. Killens calls it pride in the "black psyche," which he says, according to Seymour L. Gross, "has existed in Negro consciousness throughout the last two centuries . . . ." [Stereotype to Archetype: The Negro in American Literary Criticism," *Images of the Negro in American Literature*, edited by Seymour C. Gross and John Edward Hardy (Chicago, 1966), p. 23].

[52] For sources see *The Spanish Southwest 1542-1794*, annotated bibliography, 2 vols., compiled by Henry R. Wagner (New York, 1967); *Handbook of Hispanic Source Materials and Research Organization in the United States*, 2nd edition, by Ronald Halton (Stanford University Press, 1956); *Bibliography of Texas 1795-1845*, 5 vols., edited by Thomas W. Streeter (Harvard, 1955).

[53] A glance, say, at the *Calendar of the Microfilm Edition of the Spanish Archives of New Mexico 1621-1821* attests to the kind of documentation the Spanish government in the New World was given to.

[54] See Frederick W. Hodge and Theodore H. Lewis (eds.), *Spanish Explorers in the Southern United States 1528-1543* (New York, 1965); Herbert Eugene Bolton, *Spanish Exploration in the Southwest 1542-1706* (New York, 1967).

[55] See, for example, *An Outline History of Spanish American Literature*, edited by John E. Englekirk, *et al* (New York, 1965). Mary Austin pointed out that "it has never been sufficiently emphasized that the period of the *entrada* of Spain in the territory of what is now the United States was also the period of Spain's distinguished flowering in the drama" ["Folk Plays of the Southwest," *Theatre Arts Monthly*, SVII, No. 8 (August, 1933), 599].

[56] Carey McWilliams explains that "the lands which Mexico ceded to the United States were greater in extent that Germany and France combined . . . ." [*North From Mexico*, p. 51].

[57] *Guide to the Microfilm Edition of the Mexican Archives 1821-1846*, edited by Myra Ellen Jenkins (Santa Fe, 1969), p. 1.

[58] *Mexican Americans and the Administration of Justice in the Southwest*, p. xi.

[59] For a view of the "literature" of the period see, for example, *Calendar of the Microfilm Edition of the Mexican Archives of New Mexico* 1821-1846 by Myra Ellen Jenkins (Santa Fe, 1969). An interesting report of this period concerns a Survey of New Mexico by Antonio Barreiro filed on June 1, 1832, with the central Mexican government. Also, see *Historical Society of New Mexico Publications in History*, V, March, 1928.

[60] *North From Mexico*, p. 118.

[61] Ernest Gruening, *Mexico and Its Heritage* (London, 1928), p. 38.

[62] *Ibid.*

[63] Ernesto Galarza, Herman Gallegos, Julian Samora, *Mexican Americans in the Southwest* (Santa Barbara, Cal., 1969), p. 17.

[64] Gruening, p. 51.

TJCTE Convention
February 1977
Fort Worth

Chicano Literature: A Bibliographical Essay[1]

Donald F. Castro

Recommended Courses and Texts

Introduction to Chicano Literature

Gonzales, Rodolfo. *I am Joaquin/Yo Soy Joaquin: An Epic Poem.* New York: Bantam Books, Inc., 1967.

Harth, Dorothy E., and Lewis M. Baldwin, eds. *Voices of Aztlan: Chicano Literature of Today.* New York: The New American Library, Inc., 1974.

Ortego, Philip D., ed. *We Are Chicanos: An Anthology of Mexican-American Literature.* New York: Pocket Books, 1973.

Villarreal, Jose Antonio. *Pocho.* Garden City, New York: Doubleday & Co., Inc., 1959.

Chicano Short Story and Drama

Ludwig, Ed, and James Santibanez, eds. *The Chicanos: Mexican-American Voices.* Baltimore, Maryland: Penguin Books, Inc., 1971.

Rivera, Tomas. *". . . y no se lo trago la tierra"/". . . and the earth did not part."* Berkeley, California: Quinto Sol Publications, Inc., 1971.

Romano-V, Octavio Ignacio, and Herminio Rios C., eds. *El Espejo—The Mirror: Selected Chicano Literature.* Berkeley, California: Quinto Sol Publications, Inc., 1972.

Ulibarri, Sabine R., ed. *La Fragua Sin Fuego/No Fire for the Forge.* Cerrillos, New Mexico: San Marcos Press, 1971.

Valdez, Luiz. *Actos.* Fresno, California: Cucaracha Press, 1971.

Chicano Poetry

Alurista (Albert Baltazar Urista Heredia). *Floricanto en Aztlan.* Los Angeles: Chicano Cultural Center, University of California, 1971.

Delgado, Abelardo. *Chicano: 25 Pieces of a Chicano Mind.* Salt Lake City, Utah: Barrio Publications, 1972.

Delgado, Abelardo. *It's Cold: 52 Cold Thought-Poems of Abelardo.* Salt Lake City, Utah: Barrio Publications, 1974.

Elizondo, Sergio. *Perros y Antiperros: Una Epica Chicana.* Berkeley, California: Quinto Sol Publications, Inc., 1972.

Gonzales, Rodolfo. *I am Joaquin/Yo Soy Joaquin: An Epic Poem.* New York: Bantam Books, Inc., 1967.

Romano-V, Octavio Ignacio, and Herminio Rios C., eds. *El Espejo—The Mirror: Selected Chicano Literature.* Berkeley, California: Quinto Sol Publications, Inc., 1972.

Salinas, Luis Omar. *Crazy Gypsy.* Fresno, California: Origenes Publications, 1970.

Sanchez, Ricardo. *Canto y Grito Mi Liberacion.* Garden City, New York: Doubleday & Co., Inc., 1971.

Villanueva, Tino. *Hay Otra Voz Poems (1968-1971).* New York: Editorial Mensaje, n.d.

Chicano Non-Fiction

Acosta, Oscar Zeta. *The Autobiography of a Brown Buffalo.* New York: Popular Library, 1972.

Acosta, Oscar Zeta. *The Revolt of the Cockroach People.* New York: Bantam Books, Inc., 1973.

Galarza, Ernesto, *Barrio Boy.* New York: Ballantine Books, 1971.

Garcia, Andrew. *Tough Trip Through Paradise 1878-1879.* New York: Ballantine Books, 1967.

Ludwig, Ed, and James Santibanez, eds. *The Chicanos: Mexican American Voices.* Baltimore, Maryland: Penguin Books, Inc., 1971.

Nelson, Eugene, comp. *Pablo Cruz and the American Dream.* n.p.: Peregrine Smith, Inc., 1975.

Quinn, Anthony. *The Original Sin: A Self-Portrait.* Boston: Little, Brown, and Co., 1972.

Romano-V., Octavio I., ed. *Voices: Readings from EL GRITO.* Berkeley, California: Quinto Sol Publications, Inc., 1971.

Chicano Novel

Anaya, Rudolfo A. *Bless Me, Ultima.* Berkeley, California: Quinto Sol Publications, Inc., 1972.

Barrio, Raymond. *The Plum Plum Pickers.* New York: Harper and Row Publishers, Inc., 1969.

Rechy, John. *City of Night.* New York: Grove Press, Inc., 1963.

Rechy, John. *This Day's Death.* New York: Grove Press, Inc., 1969.

Rivera, Tomas. *". . . y no se lo trago la tierra"/". . . and the earth did not part."* Berkeley, California: Quinto Sol Publications, Inc., 1971.

Vasquez, Richard. *Chicano.* New York: Avon Books, 1970.

Villarreal, Jose Antonio. *The Fifth Horseman.* Garden City, New York: Doubleday & Co., Inc., 1974.

Villarreal, Jose Antonio. *Pocho.* Garden City, New York: Doubleday & Co., Inc., 1959.

Villasenor, Edmund. *Macho!* New York: Bantam Books, Inc., 1973.

At present it would be best to organize the corpus of Chicano literature generically. Four of the five courses recommended are specifically studies in one genre or another: the Chicano short story and Chicano drama, Chicano poetry, Chicano non-fiction, and the Chicano novel. The fifth course—actually the first— is the introductory course; and even that, I believe, should be organized by genres. Chicano literature as a distinct literary movement is relatively young. At the earliest, the epoch can be dated back to the end of World War II; at the latest, 1965 with the Delano Strike.* Because of this youth the thematic and the historical approach prove to be impractical methods of devising a curriculum in Chicano literature. Frankly, the thematic approach would tend toward repetition. It would be very difficult not to include Raymond Barrio's novel *The Plum Plum Pickers,* for example, in courses on *la chicana, la familia, machismo,* on education and the Chicano, and on the struggle of the migrant farmworker. It would also seem that such thematically bound courses would best be designed as interdisciplinary. The historical approach to devising a curriculum for Chicano literature is also found to be less desirable, unless one would rather spend more time studying the literary heritage of Chicano literature than studying Chicano literature. Mariano Azuela's *Los de abajo* written in 1915 is a great novel and is certainly an important part of the literary heritage of the Chicano novel, but it is not a Chicano novel.

The generic approach is not exclusive of the thematic and historical approaches. Actually, it embraces both for after the genres have been distinguished (Chicano poetry, drama, and the Chicano novel, for example), the history and themes of those genres become of primary importance. Many people have come to wrongly view the generic approach as a limiting one when, indeed, it has again proven out to be just another example of the human paradox: in limiting the critic's focus, it has freed him to pursue in depth—in this case, perhaps, the newest and most dynamic literature in the world—Chicano literature.

Introduction to Chicano Literature

The two anthologies selected for the introductory course in Chicano literature are Philip Ortego's *We Are Chicanos,* and Dorothy Harth and Lewis Baldwin's *Voices of Aztlan.* Both anthologies are basically arranged generically with short but good introductions. The selections within each section are excellent and the two books complement one another in that only three poems are duplicated. Ortego is especially to be complimented for his inclusion of a good share of *chicana* writers. Anthologies which you might want to examine but which I do not recommend over the above two are: Cardenas de Dwyer's *Chicano Voices,* Valdez and Steiner's *Aztlan,* Castaneda Shular, Ybarra-Frausto, and Sommer's *Literatura Chicana,* Salinas and

[*Editor's Note: See Philip D. Ortego y Gasca's introduction for a differing view.]

Faderman's *From the Barrio*, and Paredes and Paredes' *Mexican-American Authors.*[2] *Chicano Voices* comes a close third, but three anthologies in one class might become a bit unwieldy. *Aztlan* and *Literatura Chicana* are basically arranged thematically with introductions and other editorial apparatuses that are at times more confusing than helpful. *From the Barrio* and *Mexican-American Authors* are rather skimpy and are perhaps more suited to being used in high school than on the college level.

To augment the two recommended anthologies I have chosen "Corky" Gonzales' long poem *I am Joaquin* and Willarreal's novel *Pocho. Yo Soy Joaquin/I am Joaquin* is perhaps the most famous work in Chicano literature today. As a matter of fact, *El Teatro Campesino*—the almost equally famous theatre group—produced a film entitled *I am Joaquin;* and it itself is of such quality that I believe it should be in the holdings of every university and college library in the country which has an audio-visual *department.*[3] Villarreal's *Pocho* was originally published in 1959. It is considered by most to be the first Chicano novel and as such is almost a prototype in whole or in part of many of the other Chicano novels to follow. It is not claimed that Gonzales' *I am Joaquin* is the best Chicano poem, nor that Villarreal's *Pocho* is the best Chicano novel—only that both are major representative works, omissions of which would be serious oversights.

Five articles on Chicano literature in general which you might want to use in preparation and which you might want to put on Reserve in your library are: Gerald Haslem's "¡Por La Causa! Mexican American Literature," Francisco Jiminez's "Chicano Literature: Sources and Themes," Tomas Rivera's "Into the Labyrinth: The Chicano in Literature," Philip D. Ortego's "The Chicano Renaissance," and Marcela Trujillo's "Chicano Writers and Poets."[4] Rivera's essay was originally published in a small collection by the Department of English and Journalism at Pan American University. The collection *New Voices in Literature: The Mexican-American* stemmed from three presentations on the subject of Chicano literature given at Pan American University in October 1971.[5] There are two Ph.D. dissertations on Chicano literature which are fairly comprehensive: Philip D. Ortego's *Backgrounds of Mexican American Literature* and Alba Irene Moesser's *La Literatura Mejicoamericana del Suroeste de los Estados.*[6] Two other works I would recommend but which might be difficult to obtain are Philip Ortego and David Conde's *The Chicano Literary World 1974* and Donald Castro's "Chicano Literature." Ortego and Conde's work is the published proceedings from The First National Symposium on Chicano Literature and Critical Theory held at New Mexico Highlands University in November 1974.[7] Castro's work is actually a teaching module commissioned by the Teacher Center Program at The University of Texas at El Paso. It was one of several modules commissioned during the 1973-74 Socio-Cultural Training Sequence collected under the title of "The Aesthetic Dimension."[8]

Chicano Short Story and Drama

Because of the limited number of texts available, studies in the Chicano short story and Chicano drama are combined here to form a single course. Ludwig and Santibanez's anthology *The Chicanos: Mexican-American Voices* only contains six short stories, but it is still recommended because it contains two essays on Chicano theatre as well. Romano and Rios' anthology *El Espejo* is recommended primarily for its selection of short fiction, although it also contains Estela Portillo's play "The Day of the Swallows" as well as two other short dramatic pieces. Ulibarri's collection *La Fragua Sin Fuego* contains five short stories, all written in New Mexican Spanish with accompanying English translations. The other two recommended texts are rather unique: at present, Rivera's *". . . y no se lo trago la tierra"* is the only published collection of Chicano short stories, and Valdez's *Actos* is the only collection of Chicano drama in print. Nephtali DeLeon's *5 Plays* is no longer available.[9] And Roberto Garza's *Contemporary Chicano Theater: An Anthology* which promises to be excellent is still forthcoming.[10]

There are, relatively speaking, few anthologized short stories and even fewer plays. Other than the plays referred to above, there are only approximately a half dozen more plays found in one anthology or another. All of these plays are very short and since there is usually only one play per anthology, the cost of any one of these texts cannot be justified. Perhaps the best way to augment the plays already found in the recommended texts is to place on Reserve the issues of *El Grito.* From 1968-1970, for example, there were at least a half dozen plays published in the one periodical.[11] *La Luz* doesn't usually include plays in its literary section, but Roberto Garza's "On with the Movement" can be found in the May 1973 issue.[12] In the August issue of that same year, the cover story of *La Luz* was on "Teatros De La Gente."[13] It was written by Jorge A. Herta who earlier had published "Chicano *Teatro:* A Background" in the Fall 1971 issue of *Aztlan.*[14] These two essays by Herta coupled with the two earlier mentioned essays in *The Chicanos: Mexican-American Voices* (one by Luis Valdez and the other by James Santibanez) just about sum up the available criticism on Chicano drama.[15] At present, there are no articles specifically on the Chicano short story.

Chicano Poetry

Chicano poetry is the most interesting of all the genres. Not only is it the most prolific, but it is the most varied as well. Alurista, Delgado, Elizondo, Gonzales, Salinas, Sanchez, and Villanueva are all Chicano poets and yet each of their poetry while similar is so distinctive. Alurista's poems in *Floricanto* are perhaps the best examples of Philip Ortego's "binary phenomena."[16] Delgado's poems in *Chicano* are simple, honest, and above all else, full of love. *It's Cold* is Delgado's newest collection and one of the most recent in all of Chicano poetry. In my opinion, "Abelardo" is the most underrated poet writing today. While occasionally he falters, his best

far outweighs the best of many. Elizondo's poems in *Perros y Antiperros* are written in Spanish accompanied with English translations. They're often ironic, and at times, blatantly sarcastic. Gonzales' *I am Joaquin* is subtitled "An Epic Poem," but I would argue that it is perhaps one of the longest *lyrics* ever written. It is a poem full of paradoxes, including the paradox of its own nature. Salinas' poems in *Crazy Gypsy* vary in quality, but when Salinas is being humorous or light-hearted as in "Ass" and "Conversation on a Bus" he presents himself as a Chicano poet who still recognizes that poetry can still be simply for fun. Sanchez's poems and poetic essays in *Canto y Grito* perhaps more than others remind the reader that poems are made up of words, words and sounds. Sanchez at times invents words; at other times, he deliberately misspells or misuses words—words, the stuff of which he uses "to sing and shout his liberation" and the liberation of all Chicanos. Villanueva's poems in *Hay Otra Voz* present to us a persona of immense sensitivity. On the whole, Villanueva's poems speak in a whisper without much of the franticness found elsewhere.

The above seven collections should do for a semester's work, but if an anthology is still desired, I would recommend either *El Espejo* or Walter Lowenfels' *From the Belly of the Shark.*[17] The advantage to *El Espejo* would be that the students could also use it in another course such as that on the Chicano short story and Chicano drama. The advantage to Lowenfels' anthology would be that it is a multiethnic collection of poems, and the student could compare Chicano poetry with that of other groups such as the Eskimos, Hawaiians, Indians, and Puerto Ricans. In Lowenfels' there is also a short but good introduction to Chicano poetry by Ricardo Sanchez. There isn't much written specifically on Chicano poetry. Sanchez has a longer essay entitled "Chicano Poetry: A Social Enigma," but I would imagine it is now hard to obtain since it is found in a 1971 collection entitled *Obras* which was published in a limited edition of only 100 copies.[18] Philip Ortego's essay "Chicano Poetry: Roots and Writers" is still the best on the subject. While it was originally published in the same small collection, *New Voices in Literature*, earlier mentioned in regards to Rivera's general article, it can now be found in the Spring 1972 issue of *Southwestern American Literature.*[19]

Chicano Non-Fiction

The Chicano non-fiction course consists mainly of autobiographies and essays. The two anthologies chosen are Ludwig and Santibanez's *The Chicanos: Mexican-American Voices* and Romano's *Voices: Readings from EL GRITO.* Ludwig and Santibanez's anthology was also selected for the Chicano short story and Chicano drama course, thus, perhaps students will be able to use the text twice and take full advantage of its relative low cost. Actually the text with over twenty essays is more suited to this course than it is to the short story and drama course; and if for some reason it could only be used in one of the two, it should be the non-fiction course. Roman's *Voices* contains more than sixteen essays, and only one is a duplication. An anthology not recommended but which you might want to examine yourself is Edward Simmon's *Pain & Promise: The Chicano Today.*[20] I did not recommend it just as I did not earlier recommend his collection of short stories, *The Chicano: From Caricature to Self-Portrait,* because both texts containing both Chicano and Anglo writers could easily be misconstrued, and perpetuate the fallacious thinking on the part of some that Chicano literature is "literature by *or about* Chicanos."[21] *Tortilla Flat* is not a part of the corpus of Chicano literature, and the sooner the entire issue of which Steinbeck is only a part is put to rest, the better.

The six extended autobiographies are Andrew Garcia's *Tough Trip Through Paradise 1878-1879,* Ernesto Galarza's *Barrio Boy,* Eugene Nelson's compilation of *Pablo Cruz and The American Dream,* Anthony Quinn's *The Original Sin,* Oscar Zeta Acosta's *The Autobiography of a Brown Buffalo,* and its sequel *The Revolt of the Cockroach People.* Obviously Garcia's work is pre-World War II, but is such an interesting and unique work that I have made it my one exception. Garcia did not die until 1943, and he probably worked with his manuscript up until his death. The fact that it was not published until 1967 also encourages me to include it. Acosta's . . . *Brown Buffalo* and . . . *the Cockroach People* will definitely contrast with Galarza's *Barrio Boy,* Nelson's *Pablo Cruz* . . . and Quinn's *The Original Sin,* but all five works are still Chicano autobiographies. Perhaps they, perhaps even the six of them—including Garcia's—will help remind us all that the abstraction "the Chicano experience" only truly exists as experiences of individual Chicanos.

Criticism of Chicano non-fiction is almost nonexistent. John Womack's article "The Chicanos" found in *The New York Review* briefly discusses several books and is perhaps worth examining although on the whole I would have to agree with de la Garza's sentiments expressed in a letter to the editor in a subsequent issue, "After having finished it [Womack's article], I find myself no longer outraged; instead I am disappointed."[22] Other than Womack's, there are no other full-fledged articles except for Eugene Fraire-Aldava's "A Study of Ironic Tone and Meaning: Octavio Romano's 'Good-Bye Revolution —Hello Slum.' "[23] And as the title indicates, the article focuses on one essay; an essay, sorry to say, which is not included in either recommended reader.

Chicano Novel

Of all the genres, the Chicano novel is the most sophisticated. From the Joycean "epiphanies" found in Villarreal, to Rivera's "collection novel" technique, to Anaya's mystical treatment of *curanderismo,* the novel has offered the student of Chicano literature the most challenging of works—and the most rewarding. While the quality varies from Anaya's *Bless Me, Ultima* which I consider to be one of the best American novels written since World War II to Villasenor's *Macho!* which borders on the ex-

ploitative, it can still be said that the Chicano novel is the apotheosis thus far of the Chicano Renaissance.

Because of the sophistication—simply because of the amounts of reading—I don't recommend the seminar on the Chicano novel be taught on any level lower than upper division. While indeed most of the novels can be taught independently in various courses on a lower level, and some even in high school, all of the novels taken together present a formidable task requiring among other things, certain amounts of maturity and literary finesse. Also, unlike the other courses described, the course on the Chicano novel *demands* that it be organized chronologically. Chronology is important in the study of the novel because the Chicano novel, even in its short life, has already revealed certain lines of development. The odyssey in *Chicano,* for example, is much more meaningful when it is seen in the light of earlier odysseys found in *The Plum Plum Pickers* and *Pocho*—even by those found in *This Day's Death* and *City of Night.*

Villarreal's *Pocho* was first published in 1959. It was Villarreal's first novel. And as is true of many first novels, it is a *bildungsroman* which is very autobiographical. Villarreal, himself, considers *Pocho* very similar to Joyce's *A Portrait of the Artist as a Young Man.* Villarreal's long-awaited second novel *The Fifth Horseman* (1974) is a novel of the Mexican revolution akin to Azuela's *Los de abajo* although much extended.

John Rechy's *City of Night* (1963) is a masterpiece. And while the novel's *chicanismo* is somewhat shrouded by its deep concern for the homosexual and "forgotten" world he inhabits, the winds of El Paso are undeniably there—pervasive and significant. Rechy's third novel *This Day's Death* (1969) is perhaps more readily identifiable as a Chicano novel, but it too is ostensibly a novel primarily concerned with the homosexual in American society. Both books are quite explicit and require a mature audience who can overcome the urge to snicker or to condemn when compassion is what is solicited.

Barrio's *The Plum Plum Pickers* was also published in 1969. It is perhaps the most experimental of the novels recommended. Barrio is as much an artist as he is a writer, and often times he attempts to visually as well as emotionally arrest our attention. At times, he succeeds; at other times, he doesn't. Vasquez's *Chicano* (1970) also varies in quality, but for a different reason. Vasquez attempts to do too much. Narrating the history of four generations, Vasquez fails at times to develop sufficiently individual characters and individual events.

Rivera's *". . . y no se lo trago la tierra"/". . . and the earth did not part"* (1971) can be considered both as a collection of short stories and as a "collection novel." The novelistic unity of *And the Earth Did Not Part* is not simplistic. It is very subtle and complex requiring a good deal of study. Rivera's work won the First Annual Premio Quinto Sol literary award for 1970. Anaya's *Bless Me, Ultima* won the award in 1971. It, like *Pocho,* is a first novel and a *bildungsroman;* but unlike *Pocho,* it has an aura of mysticism about it which cannot be labeled. It is certainly one of the best products of the Chicano Renaissance, if not the best.

Villasenor's *Macho!* was published in 1973. It is of questionable worth, but I include it since it does present the reader with the unavoidable question of the role of evaluation in criticism of Chicano literature. Other novels by Chicanos which you might want to examine are: Rechy's *Numbers* (1967), *The Vampires* (1971), and *The Fourth Angel* (1973), Floyd Salas' *Tattoo the Wicked Cross* (1967) which, sorry to say, is out of print, and Miguel Mendez's *Peregrinos De Aztlan* (1974) which is the only Chicano novel written entirely in Spanish.[24]

Recent novels by non-Chicanos about Chicanos are: Frank Bonham's *Viva Chicano* (1970), William Cox's *Chicano Cruz* (1972), Eugene Nelson's *The Bracero* (1972), and C. W. Smith's *Thin Men of Haddam* (1973).[25] *Viva Chicano* and *Chicano Cruz* I do *not* recommend on any level. *The Bracero* and *Thin Men of Haddam* I recommend with reservations. *The Bracero* is not actually about Chicanos; but as the title indicates, it's about braceros. The ending to Nelson's novel is one of the most moving I have ever read. The righteous anger—and indignation—aroused throughout the novel is at times almost unbearable. *The Bracero* is not a Chicano novel, but it is definitely related and could be profitably taught in a course on the Chicano novel. *Thin Men of Haddam* is not a bad novel and could very well be used in this course, but it at times helps to perpetuate the very literary stereotypes Steinbeck helped create earlier and which Chicano literature, on the whole, wants to eliminate once and for all. To condemn Smith's novel outright, though, would be unfair for Vasquez and Villasenor commit many of the same errors. I trust that with Smith as I trust it was for the latter two, it is not so much a matter of outlook as it is with faulty characterization.

Outside several reviews, there are basically three articles specifically on the Chicano novel: Teresa McKenna's "Three Novels: An Analysis," Donald F. Castro's "The Chicano Novel: An Ethno-Generic Study," and Philip D. Ortego's "The Chicano Novel: *Chicano* and *The Plum Plum Pickers.*"[26] None of the three discuss the more recent novels such as Anaya's and Villasenor's, and an updated view is definitely needed. There is a Ph.D. dissertation written on the Chicano novel, but it, too, is quickly becoming outdated.[27] Because of *Bless Me, Ultima's* integral concern with *curanderismo,* I would recommend Ari Kiev's *Curanderismo: Mexican-American Folk Psychiatry.*[28] While it is not intended as a substitute for one's own personal encounters, or the handed-down accounts of encounters of one's parents, grandparents, and others, it is intended as an augmentation to the initiated, and as an introduction to the uninitiated.

Chicano literature is indeed an exciting new field. I am confident that in time the Chicano Renaissance will match or exceed both the Harlem Renaissance and the Southern Renaissance as an important social and artistic movement in twentieth-century

American literature. Although Chicano literature today is still very young as a literary movement, the number of quality works worthy not only of reading but of study is constantly growing. Soon that number will demand that such courses as recommended here be taught not just at universities and colleges where there are Chicano Studies programs or departments, but anywhere where there are English departments.

Notes

[1] The original study for this essay was funded by the Chicano Studies Program at Washington State University in the Spring of 1974. I am grateful to Professor Pedro Rodriguez, the then director of the program, and to Professor Salvador Ramirez, the present director, for their encouragement.

[2] Carlota Cardenas de Dwyer, ed., *Chicano Voices* (Boston: Houghton Mifflin Co., 1975).

Luis Valdez and Stan Steiner, eds., *Aztlan: An Anthology of Mexican American Literature* (New York: Random House, Inc., 1972).

Antonia Castaneda Shular, Tomas Ybarra-Frausto, and Joseph Sommers, eds., *Literatura Chicana: Texto y Contexto/Chicano Literature: Text and Context* (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1972).

Luis Omar Salinas and Lillian Faderman, eds. *From the Barrio: A Chicano Anthology* (New York: Harper & Row, Publishers, Inc., 1973).

Americo Paredes and Raymund Paredes, eds., *Mexican-American Authors* (Boston: Houghton Mifflin Co., 1972).

[3] For more information on the film *I am Joaquin* one may write to: Centro Campesino Cultural, Box 2302, Fresno, California 93701.

[4] Gerald Haslam, "¡Por La Causa! Mexican-American Literature," *College English*, 31 (April 1970), 695-709.

Francisco Jiminez, "Chicano Literature: Sources and Themes," *The Bilingual Review/La Revista Bilingüe, I (January-April 1974), 4-15.*

Philip D. Ortego, "The Chicano Renaissance," Social Casework, 52 (May 1971), 294-307.

Tomas Rivera, "Into the Labyrinth: The Chicano in Literature," *Southwestern American Literature*, II (Fall 1972), 90-97.

Marcela Trujillo, "Chicano Writers and Poets," *La Luz*, 2 (June-July 1973), 43-48.

[5] Tomas Rivera, "Into the Labyrinth: The Chicano in Literature," in *New Voices in Literature: The Mexican American*, ed. by Edward Simmen (Edinburg, Texas: Department of English and Journalism, Pan American University, 1971), 18-25.

The other two essays found in *New Voices in Literature* are Philip D. Ortego's "Chicano Poetry: Roots and Writers" (pp. 1-17) which I will discuss later, and Jose R. Reyna's "Approaches to Chicano Folklore" (pp. 26-33).

[6] Philip D. Ortego, *Backgrounds of Mexican American Literature* (unpublished Ph.D. dissertation, University of New Mexico, 1971).

Alba Irene Moesser, *La Literatura Mejicoamericana del Suroeste de los Estados* (unpublished Ph.D. dissertation, University of Southern California, 1971).

[7] Philip Ortego and David Conde, comps., *The Chicano Literary World 1974* (Las Vegas, New Mexico: New Mexico Highlands University, 1975).

[8] Donald F. Castro, "Chicano Literature," Teacher Center Program, Module Number III:E-2 (El Paso, Texas: School of Education, University of Texas at El Paso, 1973).

[9] Nephtali Deleon, *5 Plays* (Denver, Colorado: Totinem Publications, Inc., 1972).

[10] Roberto J. Garza, *Contemporary Chicano Theater: An Anthology* (Notre Dame, Indiana: University of Notre Dame Press, forthcoming).

[11] Bob Barron, "Viet Nam Veteran," *El Grito*, 1 (Spring 1968), 18-19.

Octavio I. Romano-V., "Mugre de la Concion," *El Grito*, 3 (Winter 1970).

Francisco O. Burruel, "The Dialogue of Cuco Rocha," *El Grito*, 3 (Summer 1970), 37-45.

Estela Portillo, "The Day of the Swallows," *El Grito*, 4 (Spring 1971), 4-47.

Mauro Chavez, "The Last Day of Class," *El Grito*, 4 (Spring 1971), 64-66.

Raquel Moreno, "El Milagrucho," *El Grito*, 4 (Spring 1971), 64-66.

[12] Roberto J. Garza, "On with the 'Movement,'" *La Luz*, 2 (May 1973), 34-36.

[13] Jorge A. Huerta, "Teatros de la Gente," *La Luz*, 2 (August 1973), 6-11.

[14] Jorge A. Huerta, "Chicano Teatro: A Background," *Aztlan*, 2 (Fall 1971), 63-78.

[15] Luis Valdez, "El Teatro Campesino, Its Beginnings," *The Chicanos: Mexican American Voices*, ed. by Ed Ludwig and James Santibenez (New York: Penguin Books, Inc., 1971), 115-119.

James Santibanez, "El Teatro Campesino Today and El Teatro Urbano," *The Chicanos: Mexican American Voices*, ed. by Ed Ludwig and James Santibanez (New York: Penguin Books, Inc., 1971), 141-148.

[16] Ortego in his article on Chicano poetry defines "binary phenomena" as "a mixture of the two languages [English and Spanish] . . . in which the linguistic symbols of two languages are mixed in utterances using either language's syntactic structure (pp. 11-12)."

[17] Walter Lowenfels, ed., *From the Belly of the Shark: A New Anthology of Native Americans* (New York: Random House, Inc., 1973).

[18] Ricardo Sanchez, *Obras* (Pembroke, North Carolina: Quetzal/Vihio Press, 1971).

[19] Philip D. Ortego, "Chicano Poetry: Roots and Writers," *New Voices in Literature: The Mexican American*, ed. by Edward Simmen (Edinburg, Texas: Department of English and Journalism, Pan American University, 1971), 1-17.

Philip D. Ortego, "Chicano Poetry: Roots and Writers," *Southwestern American Literature*, II (Spring 1972), 8-24.

[20] Edward Simmen, ed., *Pain and Promise: The Chicano Today* (New York: The New American Library, Inc., 1972).

[21] Edward Simmen, ed., *The Chicano: From Caricature to Self-Portrait* (New York: The New American Library, Inc., 1971).

[22] John Womack, Jr., "The Chicanos," *The New York Review*, 19 (August 31, 1972), 12-18.

Rudolph O. de la Garza, "An Exchange on 'The Chicanos,'" *The New York Review*, 20 (April 19, 1973), 41-42.

[23] Eugene Fraire-Aldava, "A Study of Ironic Tone and Meaning: Octavio Romano's 'Goodbye Revolution—Hello Slum,'" *Aztlan*, 3 (Spring 1972), 165-169.

[24] John Rechy, *Numbers* (New York: Grove Press, Inc., 1967).

John Rechy, *The Vampires* (New York: Grove Press, Inc., 1971).

John Rechy, *The Fourth Angel* (New York: Viking Press, 1973).

Floyd Salas, *Tattoo The Wicked Cross* (New York: Grove Press, Inc., 1967).

Miguel Mendez, *Peregrinos de Aztlan* (Tucson, Arizona: Editorial Peregrinos, 1974).

[25] Frank Bonham, *Viva Chicano* (New York: Dell Publishing Co., Inc., 1970).

William Cox, *Chicano Cruz* (New York: Bantam Books, Inc., 1972).

Eugene Nelson, *The Bracero* (Berkeley, California: Thorp Springs Press, 1972).

C. W. Smith, *Thin Men of Haddam* (New York: Grossman Publishers, 1973).

[26] Teresa McKenna, "Three Novels: An Analysis," *Aztlan*, 1 (Fall 1970), 47-56.

Donald F. Castro, "The Chicano Novel: An Ethno-Generic Study," *La Luz*, 2 (April 1973), 50-52.

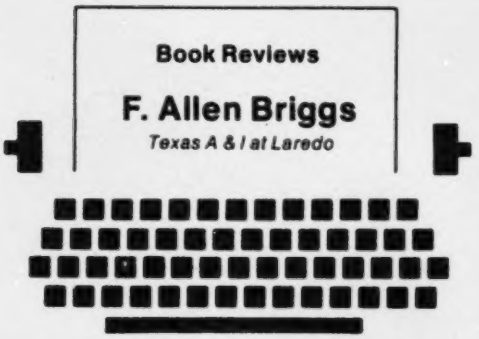
Philip D. Ortego, "The Chicano Novel: *Chicano* and *The Plum Plum Pickers*," *La Luz*, 2 (May 1973), 32-33.

[27] Sister Helena Monahan, C.C.V.I., *The Chicano Novel: Toward a Definition and Literary Criticism* (unpublished Ph.D. dissertation, St. Louis University, 1972).

[28] Ari Kiev, *Curanderismo: Mexican-American Folk Psychiatry* (New York: The Free Press, 1968).

(Donald F. Castro teaches in the Department of English at the University of Notre Dame.)

Texans Write



This section of reviews is a regular feature of English in Texas. It is limited to the review of books by Texas authors and to books which are about Texas. Emphasis will be given to books which may be useful to schools, teachers, and students, but items of more general interest will also be considered. The section can best serve its purpose through the help of Council members and others in the profession. The reviewer solicits information about new Texas books and correspondence with persons who will assist in writing the reviews.

Material for the teacher in a Spanish-English bilingual classroom (or for a teacher in a deprived cultural situation where there is no Mexican enrichment) has been frequent in this column; a survey of books noted during the past three years indicates that I have given greater emphasis in this area than the volume of publication warrants. My excuse is a result partly of where I teach and of a growing consciousness in Texas that the Spanish based culture must not be ignored.

Materials for a multi-cultural approach are not the same as those used to teach English or Spanish as a second language. Textbook publishers see profit in nationwide sales; few Texas textbooks are inherently of any of Texas's many cultures. Occasional stories about ranch or barrio are included in the "Stories of Other Lands" category, and Texas kids cannot find their roots in the stories by which they learn to read.

An axiom in the teaching of reading and writing is that children learn easiest when they read and write about things which they already know. This principle is contradicted by an aim of education—to broaden the provincial backgrounds of most children and most communities. Urban snobs sometimes think the opportunities of cities actually affect the children in those cities; barrio migrant children often have travelled as far [and seen as little] as moppets from the silk-stockinged areas. Teachers and school systems need to beware of confusing language skills with human awareness.

The image of the "Frito Bandito" and of hat-tipped Jose under a cactus has vanished, but other Mexican-American stereotypes still threaten; most available stories are of quaint families or switch-blade-toting JD's. Textbooks written for Mexican-Americans, and by Mexican Americans are so scarce as to be non-existent. A stop-gap resource is a book giving the teacher at least language and culture patterns from both the Anglo and Spanish-speaking areas. [My own book *Por Ninos From Two Cultures,* written with Alfredo Supervielle, tries to do this in the area of folk material. It has been reprinted by A&I with some of its worst mistakes corrected and is available from the author for $1.25 + 25¢ postage.]

Crying to be written is a series of Texas readers using the resources abundantly outlined in a volume of the Texas Folklore Society. [*The Folklore of Texas Cultures,* edited by Francis E. Abernethy of Stephen F. Austin University, is available from the Encino Press, Austin, or the editor.] I can dream of Texas children learning to read with stories about the many Texas peoples; if there were such books, students could develop a sense of belonging as they increased their literacy.

I have not seen the contents of this issue of *English in Texas* but I expect that the valiant efforts of the editor cannot hide the fact that Mexican-Americans are essentially inarticulate in print. Material is more sought for than found; anthologies which exist only for older students, repeat what is found in other collections. It is with real pleasure that I present a review, written by a former student of mine, of the newest of these collections.

Los de Sin Voz Speak

Chicano Voices, edited by Carlota Cardenas de Dwyer (New York: Houghton Mifflin 1976) achieves its goal of offering "a variety of writers, genres, and views" as well as presenting the major themes of Chicano Literature. The anthology, with its accompanying instructor's guide, also fulfills the need of Chicano and multi-ethnic literature courses for a textbook of contemporary Chicano literature.

Thematically organized works by writers from different regions and those practicing various genres provide a sample of contemporary authors. Fiction, non-fiction, poetry, drama, and autobiography by Chicanos such as Tomas Rivera, John Richy, Rolando Hinojosa-S, Cesar Chavez, Marta Cotera, Philip D. Ortego, Alurista, Tino Villanueva, and Luis Valdes are arranged into five units which represent individually and collectively the "Chicano Experience." The units—La Raza/The Chicano People, El Barrio/The Barrio, La Chicana/The Chicana, La Vida/Life, and La Cause/The Chicano Movement—are introduced by an epigram and an illustration; a headnote which provides background information prefaces the individual selections. Despite the weakness of including too few (none in poetry and fiction)

selections by women writers, the anthology presents a wide scope of genres, views, and concerns providing a useful introduction to contemporary Chicano Literature for class use.

The anthology's organization and structure make it flexible and adaptable to individual class needs. The instructor's guide provides an extensive annotated bibliography in addition to a list of other resources, such as films, for supplementing the selections. Depending on the emphasis of a class, the complementary materials can compensate for areas not covered or stressed in the anthologized selections, such as historical background, long fiction, and poetry and fiction by women. The instructor's guide includes topics for composition, discussion, and research for each selection as well as a summary, background material, and pronunciation guide for names and titles. It, along with the anthology which has footnote translations of Spanish words, can be used in the classroom by both bilingual and mono-lingual English speaking instructors and students.

As a whole, the anthology renders a verbal statement by a variety of contemporary Chicano writers expressing their views through different genres and provides a suitable introduction to Chicano literature. (Norma Cantu, Graduate Fellow in English, University of Nebraska, Lincoln.)

A Bluebonnet by Any Other Nationality . . . .

The Folklore of Texan Cultures, ed. by Francis B. Abernethy, Bicentennial volume by the Texas Folklore Society. Encino Press (Austin), 1975. $12.50.

Contributions of the Texas Folklore Society to the literature about Texas are without peer; no book on the history, society, art, literature, or people of Texas can be written without at least one TFS publication in its bibliography. This volume is no exception; such is the nature of its contents that every high school and college library in the state needs at least one volume, no public library can be complete without it, and individuals who own a copy are the envy of their friends.

The Folklore of Texan Cultures was collected in close cooperation with the Institute of Texan Cultures [whose materials were reviewed last summer]; it follows the pattern established at the Institute, and the Texas Folklife Festival is frequently represented among the pictures. The introductory essay by R. Henderson Shuffler, Director of the Institute, written before his death, sets forth the thesis of the book—unity within the multiplicity of the origins of Texans. Indians and Mexicans are represented by a number of articles; the French, Negroes, Germans and Polish by several, and a single article on each of the rest is a kind of summary treatment of the folkways and history of other national and ethnic groups in Texas.

About a third of the articles are original folk material; among those I liked best were two accounts of the myths and legends of early Indian tribes, by Thomas A. Green, Jr., and Howard N. Martin. "Charro Jiro Afamado" by Arnulfo Castillo translated by Inez Cardozo-Freeman is the story of two brothers who with trepidation visit the Jiro, the ghost of a bloody bandit to secure part of his [its] treasure, "Scratches on the Bedpost: Vestiges of the Lechuza" by Ann Carpenter tells a Mexican version of the werewolf—old women who convert into owls; and "Country Black" by Lorcee P. Williams. Some of the other articles are on equally valuable subjects but are written less carefully.

Other essays are scholarly treatments of folklore-related subjects. Without any surprise, one observes Ernestine Sewell's always superb relation of the 1850 French settlement in the Dallas area—"La Reunion." I admired James W. Byrd in his discussion of "Folk Anecdote Survives in Black Fiction" and Patrick B. Mullen's "Magic and Ritual Among Italian Fishermen on the Gulf Coast."

More general treatments cover other cultural variants. Perhaps because I knew so little before I read, I especially enjoyed "Un-organizations: The Family Associations of the Chinese" by Thomas W. Woodell, recounting the cultural adjustments in the Houston area; "The Kishi Colony" by Gwendolyn Wingate about the first Japanese farmers in the Beaumont region; and "Le Rom And'O Tedsas" [about the gypsies] by Ian F. Hancock. Other groups covered include Filipinos, Dutch, Scotts, Irish, WASPs, Spanish, Poles, Czechs, Norse, Greeks, Skivs, Lebanese, Wends and Jews.

As I said in beginning this review, the book is without peer if a teacher is to acquaint students with the many frames of Texas past and society. It is worth every cent of its price.

An Old Friend Reappears

Alexander, Frances. *Mother Goose on the Rio Grande.* National Textbook Company (Skokie, Ill. 60076, 1974), 89 pp.

One of the earliest bi-lingual, bi-cultural (Spanish-English) books in Texas was Ms. Alexander's version of children's verses; she was a long time and valued faculty member of A&I, Kingsville. The book had long been out of print and those who owned a first edition of *Mother Goose on the Rio Grande* guarded it more carefully than they did their Bibles. Fortunately it is again available and every teacher in Texas needs a copy.

The book gives Mexican children's verses, songs, games, riddles and other material strictly for the younger set with delightful English translations on the opposite page. This edition has been delightfully illustrated by Charlotte Baker and is a part of the National Textbook's series—Spanish for Young Americans. Those of you not familiar with the offerings in this group are missing one of the best lists by any American publisher.

Mexican American Poetry for the Secondary School Literature Program

Albert D. Treviño

A recent list of NCTE aids for teaching minority literature emphasizes the concern for multiethnic literature by stating "When You Teach American Literature, Make Sure You Teach All of It." In the last few years the literature of American minorities has been recognized as an essential and integral part of the secondary school literature program. This article provides an annotated bibliography of some select Mexican American poetry which is suitable for use in an ethnically integrated high school classroom.

The poetry listed in the bibliography below is chosen on the basis of three criteria. First, poems are chosen which correspond to the reading interest and maturity level of secondary students. Secondly, literary works chosen are either in English or contain only a minimal degree of standard Spanish or a regional Spanish dialect. Thirdly, works are chosen which pose no major problems of censhorship in terms of the use of "offensive" words which may be tabooed by the schools. Thus, this bibliography is not truly representative of the total output of contemporary Mexican American poetry. More than half of the poems in this bibliography, however, deal with some aspect of the Mexican American experience or make some statement about a situation which is of particular concern to Mexican Americans.

A Select Annotated Bibliography of Mexican American Poetry

Single Works

Adame, Leonard, "Lost Together With Our Children," in *From the Barrio: A Chicano Anthology,* ed. Luis Omar Salinas and Lillian Faderman (San Francisco: Canfield Press, 1973), 25.

Lyric poem in which the narrator uses an intimate incident within a barbershop to reflect on and lament the acculturation of his and his children's generation and the irony of their situation.

_____, "My Grandmother Would Rock Quietly and Hum," in *From the Barrio: A Chicano Anthology,* ed. Luis Omar Salinas and Lillian Faderman (San Francisco: Canfield Press, 1973), 108-109.

In a nostalgic and meditative mood the narrator reminisces about his deceased grandmother and the significant part she played in his early childhood. The poem is divided into several short stanzas capturing different memories. The work contains some good descriptions.

Calvillo, Jaime, "Life of a Bracero When Cotton is in Season," in *We Are Chicanos: An Anthology of Mexican-American Literature,* ed. Philip D. Ortego (New York: Washington Square Press, 1973), 191-192.

Brief narrative description of bracero's day in the cotton fields.

Cobos, Georgia, "Suffer Little Children," *El Grito: A Journal of Contemporary Mexican-American Thought,* II, 4 (Summer 1969), 36-38.

Free verse poem in dramatic mode bitterly denouncing the insensitivity and hostility within out schools and society and the ways in which they destroy the pride of Mexican American children.

De la Garza, Elena, "Lluvia Gris," *Magazín,"* I, 9 (September 1973), 7.

Lyric poem with good visual impressions. A young boy's game of war becomes tragically real.

Durán, Ricardo Juan, "In My Cell," in *From the Barrio: A Chicano Anthology,* ed. Luis Omar Salinas and Lillian Faderman (San Francisco: Canfield Press, 1973), 113-114.

Two-stanza lyric poem with visual impressions. Narrator expresses his desperation over his physical (and resulting spiritual) incarceration.

Durazo, Benjamín, "Grapefields as a Child," in *From the Barrio: A Chicano Anthology,* ed. Luis Omar Salinas and Lillian Faderman (San Francisco: Canfield Press, 1973), 104-105.

Two-stanza, free verse metaphorical description of grapefields.

Estupinián, "Colors," *El Espejo—The Mirror: Selected Mexican-American Literature* (Berkeley: Quinto Sol Publications, 1969), 196.

A rather abstruse symbolic poem depicting the creative process.

Gallegos, Alberto, "Marked," *El Grito: A Journal of Contemporary Mexican-American Thought,* IV, 2 (Winter 1971), 72.

Brief free verse lyric poem symbolically expressing the culmination of an extended period of sadness.

González, Rafael Jesús, "To an Old Woman," *New Mexico Quarterly,* XXXI, 4 (Winter 1961-62), 358.

Lyric poem with good visual impressions about an elderly Mexican American woman and what she represents in terms of her culture.

González, Rodolfo, *I Am Joaquin/Yo Soy Joaquin: An Epic Poem* (Denver: Crusade for Justice, 1967).

Epic poem written in parallel fashion entirely in Spanish and entirely in English. The poem depicts the history of the Mexican American struggle and calls for ethnic solidarity, cultural revitalization, and political unity.

Gutiérrez, José Angel, "22 Miles," *El Grito: A Journal*

of Contemporary Mexican-American Thought, I, 3 (Spring 1968), 40-42.

Free verse, bitter poem in the form of a dramatic monologue in which narrator looks back on his life as a long road beset with fear, hostility, shame, and discrimination. He sees that he is now dangerous because he is different and doesn't accept his "place" in society.

Honda, Javier, "Nag's Head, Cape Hatteras," in *Desert Gold: An Anthology of Texas Western College Verse,* ed. Joan Phelan Quarm and Rafael Jesus Gonzalez (Canyon, Tx.: Texas Western College Press, 1964). (Reprinted in *We Are Chicanos: An Anthology of Mexican-American Literature.*)

Free verse lyric poem in which author evokes visual impressions to express the idea of the timelessness of the universe.

Limón, Jane, "incongruity," *Odes of March,* I (March 1965). (Reprinted in *We Are Chicanos: An Anthology of Mexican-American Literature.*)

Short free verse lyric poem giving examples of life's incongruities.

Limón, Jose, "Frost in the Rio Grande Valley," *El Despertador de Tejas,* II, 1 (October 1971), 6.

A take-off from Robert Frost's "Birches" with a dramatic reversal of theme and locale. The poem effectively uses symbol, imagery, pun, and allusion.

López, Tacho, "Big Time Operators," *Con Safos,* I, 4 (1969), 38.

Ten-stanza lyric poem with definite rhyme scheme, fluctuating meter, and occasional use of "hip" language. Author reproves those pretentious people who feign richness and class only to go around bumming cigarettes.

Mancillas, Stella, "Who Am I," in *Songs & Dreams: Mexican-American Literature,* ed. Joseph A. Flores (West Haven, Cn.: Pendulum Press, Inc., 1972), 16.

Two-stanza lyric poem with definite rhyme scheme in which the narrator raises the problem of having to question one's identity.

Montoya, José, "La Jefita," in *El Espejo—The Mirror: Selected Mexican-American Literature,* ed. Octavio Romano (Berkeley: Quinto Sol Publications, 1969), 188-189.

Effective bilingual (juxtaposition of Spanish and English) poems with good use of auditory impressions, alliteration, and assonance. Young man nostalgically reminisces about his mother when as a little boy he and his family were migrant workers.

Nájera, José, "I Was Staring at a Rose," *El Grito: A Journal of Contemporary Mexican-American Thought,* V, 1 (Fall 1971), 60-61.

Free verse lyric poem about love and death and the fear of losing or destroying the beauty of the thing one loves.

Olivas, Richard, "The Immigrant Experience," first appeared in 1968 in *Bronze,* a Chicano newspaper. [Later appeared in Octavio Romano's "The Historical and Intellectual Presence of Mexican Americans," *El Grito: A Journal of Contemporary Mexican-American Thought,* II, 2 (Winter 1969), 32-46.]

Four-stanza, rhymed lyric poem emphasizing in ironic tone one aspect of the educational irrelevance of the curriculum for Mexican-American students.

Padilla, Ernie, "And I Too Gracefully Bow to You," *El Grito: A Journal of Contemporary Mexican-American Thought,* III, 1 (Fall 1969), 50.

Lyric poem, alliterative in places, contrasting the romance and vitality of the Spring of love with the gloom and weariness of love's Winter.

_____, "Pinwheel," *El Grito: A Journal of Contemporary Mexican-American Thought,* III, 1 (Fall 1969), 51.

The frailty and ease of movement of the human mind is compared metaphorically to a paper pinwheel.

_____, "Sunday Morning," *El Grito: A Journal of Contemporary Mexican-American Thought,* III, 1 (Fall 1969), 52-53.

Lyric poem describing various facets of a Sunday morning in a *Chicano* barrio and its cruel ironies. The work has some good visual impressions.

Paredes, Américo, "Guitarreros," *Southwest Review,* XLIX, 4 (Autumn 1964), 306.

Lyric poem about the guitarreros and the way in which they would sing. The poem laments that the old days are now gone. There is a good use of metaphor and visual impressions.

Pérez, Martha, "Don't Get Close," *Con Safos,* I, 4 (1969), 26.

Five-stanza, free verse poem with sporadic rhyme expressing narrator's desire to protect herself from pain and insecurity by avoiding any personal involvement.

Ponce, Miguel, "Lament," in *El Espejo—The Mirror: Selected Mexican-American Literature,* ed. Octavio Romano (Berkeley: Quinto Sol Publications, 1969), 168.

Brief lyric poem depicting the sordid aspects of the big city. Contains good visual impressions and uses figurative language.

Rivera, Tomás, "The Eyes of a Child," in *We Are Chicanos: An Anthology of Mexican-American Literature,* ed. Philip D. Ortego (New York: Washington Square Press, 1973), 187.

Brief lyric poem about the magic within a child's eyes.

Salinas, Raúl, "A Trip Through the Mind Jail," first appeared in *Aztlan*, Leavenworth newspaper, May 5, 1970. (Reprinted in *We Are Chicanos: An Anthology of Mexican-American Literature.*)

Lengthy free verse poem with some good visual impressions. The author reminisces from his jail cell about his childhood East Austin *barrio* and his adventures and experiences there as a youth. One of the best of the contemporary *Chicano* poems.

Salazar, Roberto Félix, "The Other Pioneers," in *We Are Chicanos: An Anthology of Mexican-American Literature*, ed. Philip D. Ortego (New York: Washington Square Press, 1973), 150.

Brief narrative poem about Spanish pioneers who crossed the Rio Grande River and settled in the Southwest a long time before the coming of the Anglo-American pioneers.

Sánchez, Ricardo. "Old Man," *La Luz*, I, 11 (March 1973), 47.

Lyric poem with some good metaphor in which the poet remembers his grandfather whom he loved and respected.

Villanueva, Tony, "I Saw the First Leaf Fall," in *Hay Otra Voz Poems* (Staten Island, N.Y.: Editorial Mensaje, 1972).

Lyric poem metaphorically expressing narrator's lost love.

Anthologies

At the time this select bibliography was compiled, there were no Mexican-American poetry anthologies. The following three general Mexican-American literature anthologies, however, contain numerous poems which are suitable for the high school level.

Flores, Joseph A., *Songs & Dreams: Mexican-American Literature* (West Haven, Cn.: Pendulum Press, Inc., 1972).

Contains seventeen poems by different poets on different themes, universal ones as well as those related to the Mexican American experience.

Ortego, Philip D., *We Are Chicanos: An Anthology of Mexican-American Literature* (New York: Washington Square Press, 1973).

The best of the three anthologies, containing thirty-four poems, nearly all of which would be suitable for the high school classroom. Several of the works mentioned in this bibliography are included in the anthology.

Salinas, Luis Omar and Lillian Faderman, *From the Barrio: A Chicano Anthology* (San Francisco: Canfield Press, Harper & Row, 1973).

Contains thirty-six poems, the large majority of which could be used in the high school.

(Albert D. Treviño teaches at Texas A & I University at Kingsville.)

manuscripts wanted for

English in Texas

Quarterly Journal
of the
Texas Joint Council
of Teachers of English

Topics

Anything of interest to teachers of English—Kindergarten through College. Special issues focus on the teaching of writing, literature, and language.

Book Reviews

Guest reviews are invited for the regular feature, "Texans Write," which reviews books by Texas authors or books about Texas or Texans. Reviews for "Texans Write" or inquiries regarding it should be mailed directly to Dr. Allen Briggs, Box 537, Laredo, Texas 78040.

Guide for preparation of manuscripts:

1. The manuscript should be typewritten, double-spaced, on 8½ × 11 inch paper.
2. The length of the article should be 500 to 3,000 words.
3. Your name and mailing address should appear on the upper right-hand corner on page 1.
4. Your last name and the page number should appear on page 2 and all succeeding pages.
5. Include a statement similar to the following at the end of your article: "Mrs. Jones teaches 7th grade English at Washington High School, Del Rio."
6. If you have included copyrighted material in your paper, enclose a copy of release permitting you to use it.
7. Include a self-addressed envelope with unattached postage for possible return of your manuscript.

Mail typewritten, double-spaced manuscripts to:
Zenobia Verner, EIT Editor
University of Houston, C & I
Houston, Texas 77004